

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 11, 1922

PRICE FIFTEEN CENTS



PEGGY COUDRAY

THE NATIONAL THEATRICAL WEEKLY



JESSE CRAWFORD



Here's your copy
of the new ballad
hit as featured
by the composer
JESSE CRAWFORD
world's premier
organist at
Balaban & Katz
Chicago Theatre

"IN A CORNER OF THE WORLD ALL OUR OWN"

In A Corner of the World All Our Own

Words by
GUS KAHN

Ballad

Music by
JESSE CRAWFORD

Valse Lento

mf *molto rit.*

Spring-time sings a gold-en song Of
Some-times wait-ing seems in vain, I've

sun-shine and ros-es and love, Tho' clouds fill the sky they'll roll a-
wait-ed so long, dear, for you, Still hope bids me say I know that

Way bye and bye, And sun-beams will smile a-bove.
love finds a way, And day dreams will all come true

CHORUS *Tenderly*

In a cor-ner of the world, We will build our home, sweet
home, Down a white wind-ing road to a rose-cov-ered nest, Ev-ry
ev-ning I'll hur-ry to one I love best, Far a-way from ev-ry
care, We will live for love a lone, While the
rest hur-ry by We will live you and I, In a cor-ner of the
world all our own In a own

Copyright MCMXXII by LEO FEIST, Inc., Feist Building, New York

You Can't
Go Wrong
With a
Feist Song

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street
CINCINNATI
111 East 9th Street

LEO FEIST, Inc.
711 Seventh Ave., New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1223 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

Sing a
Feist Song
Be a
Stage Hit

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, OCTOBER 11, 1922

VOLUME LXX—No. 36
Price Fifteen Cents, \$5.00 a Year

HIGH PRICES FOR BDWY. SHOWS RESPONSIBLE FOR POOR BUSINESS

"Revue Russe" at the Booth Tops List at \$5.50; "Blossom Time" \$4.40, With a Lift to \$4.95 on Saturday Night Is Next; "Scandals" and "Follies" Are \$4.40—Manager Says Prices Are Ruining Business.

With the theatrical season well along the first lap of a new business year, it is an open secret that business of the Broadway shows is far below normal. Managers have been in a quandary for weeks back as to its contributing cause. A veteran manager, who produced girl-and-music extravaganzas a decade ago seems to have sized things up from the proper angle, when he advances the theory that high prices are ruining the theatrical business.

"Food profiteers may skylark the prices of commodities and get away with it," he continued, "but show business is different. Food is a necessity, where entertainment is a luxury. And like the proverbial thrifty shopper, if one must have entertainment they must do so within their means. High prices in the theatres have practically discarded balcony patronage, which was always a happy addition to the gross in my days. I fear the business will go on the rocks if the present day producer and manager doesn't watch themselves."

The logic of the veteran's prediction contains more truth than poetry. One does not necessarily have to be an expert in things theatrical to know that the above stated conditions exist. A perusal of the price scales in practically any Broadway theatre is sufficient corroboration.

To be sure cost of production of the more pretentious revues such as "Ziegfeld Follies," "The Greenwich Village Follies," "The Passing Show" and "White's Scandals" have soared considerably, but it is questionable whether they have sky-rocketed sufficiently to warrant present day prices. If they have, it would seem that there is no longer a market for extravagant productions. Since few managers are in the game solely for art, they will have to adjust their productions to meet present day conditions.

An illustration of the public's leaning toward the more popular priced attractions is graphically illustrated in the excellent patronage now being enjoyed by three musical productions, namely, "Sally, Irene and Mary," "The Gingham Girl,"

and "Molly Darling." This trio is playing to good business with a \$2.75 top on week nights, with an additional fifty cents lift for Saturday and holiday nights.

Heading the list of expensive entertainment, from the patrons' standpoint, is the new "Revue Russe" at the Booth Theatre with a top of \$5.50. Next in line comes the "Greenwich Village Follies" at the Shubert, with a \$4.40 top for evening performances during the week and a dollar tilt on Saturdays and holidays. Then, too, Royce's "Orange Blossoms," at the Fulton with a \$4.40 top nightly that goes to \$4.95 on Saturday and holiday nights.

George White's "Scandals" at the Globe and "Ziegfeld Follies" at the New Amsterdam have a \$4.40 scale that has not been tilted for Saturdays.

"The Passing Show," at the Winter Garden has a uniform high mark throughout the week of \$3.85, while "The Yankee Princess" at the Knickerbocker is asking \$3.30 week nights, with an additional boost of fifty cents on Saturdays and holidays.

"The Lady in Ermine," a newcomer at the Ambassador, has a flat scale of \$3.30 for the entire week, while the new Nora Bayes show, "Queen of Hearts," at Cohan's, has a similar scale.

Among dramatic productions "La Tendre," at the Empire, has a \$3.30 top during the week, going to \$3.85 on Saturdays, while "East of Suez," at the Eltinge, comes a shade better under the wire with a \$2.75 limit for week nights and a fifty cent advance on Saturdays.

If the managers are to rescue the theatre from its present chaotic condition, they will have to produce for lower prices even at the cost of a less elaborate outlay. It seems some of them have attempted to float gold at a time when there is but a market for silver.

With theatre prices gauged with those existing during the inflated prosperity of war time, the average theatregoer has had to seek his entertainment in the more popular priced vaudeville and picture theatres.

SHOW GETS STOCK TRYOUT

NEWARK, N. J., Oct. 9.—"All Front and No Back," a comedy adapted from a story written by Wallace Irwin, production rights of which are owned by Al. H. Woods, the New York manager, is being tried out in stock this week by the Maud Company at the Orpheum Theatre here. The Feely company is giving Newark some very fine productions, having even put on "Romeo and Juliet" several weeks ago. In the event the Irwin play proves successful here, Woods intends to present it on Broadway this season and will have it done by a well-known cast.

BIG COAST THEATRE DARK

SAN FRANCISCO, Oct. 7.—The Morosco Theatre, at different times known as the Cort, Curran and Century, seems fated to remain dark indefinitely, as the new Shubert-Curran Theatre, which opened several weeks ago, will play all the Shubert bookings. The Morosco, which has been under the management of Herbert Harris and Charles Brown, has not shown any profits during the past few years.

Louis Lurie, who owns the Morosco, asserts that the theatre will reopen with first class attractions, but it is doubtful whether there are any he can get.

SHILDKRAUT REBUKES AUDIENCE

At a performance of "Lilliom" at Teller's Shubert Theatre, in Brooklyn, last Thursday evening, Joseph Shildkraut, who plays the title rôle, stopped in the middle of one of the big scenes and rebuked the members of the audience who had interrupted the performance by laughing at an inopportune time. A scene occurs in which Lilliom's sweetheart announces, "I'm going to have a baby." Someone in the audience thought the declaration of this usual phenomenon was cause for laughter and a snicker spread through the house. Shildkraut, at this stage, is supposed to portray joy. Instead, he turned to the audience and showed plainly that he felt he had been insulted.

"You should be ashamed of yourselves," said Shildkraut, "An artist is here, trying his best to entertain you, giving you the best that is in him, and you laugh, thoughtlessly laugh, when a second's concentration would show you that this is neither the time nor the place to laugh." After he finished this short rebuke, he turned quickly back again and threw himself into his part. The house took the scolding in good part, several of them applauding when he had finished.

"WIFE" SHOW BREAKS RECORDS

ELGIN, Ill., Oct. 9.—The importance of an attractive title for a play is illustrated here by the show "Why Wives Go Wrong," which is breaking all records for a popular priced show at the National Theatre. More than four thousand dollars have been taken up to Thursday night and booking managers are asking the show's Chicago producers to put out additional companies.

Two companies are playing in "Why Wives Go Wrong," under the management of C. S. Primrose, who is hastily getting out two more companies. Kansas City, Des Moines, Indianapolis, Ft. Wayne, Milwaukee and other cities have made arrangements to book the attraction.

Other shows on the same style of "Why Wives Go Wrong," are being put out by William T. Gaskill of Chicago.

MILEAGE BILL HEARING ON NOV. 10

WASHINGTON, Oct. 9.—The final hearing on the reduced mileage bill, sponsored by salesmen and actors, has been set for November 10 by the Interstate Commerce Commission. The bill is a Congressional measure which provides that the railroads sell a 3,000-mile book, to be used in one year, at a one-third reduction. The railroads, at hearings already held before the Commission, bitterly opposes this reduction, asserting that it would be class legislation and that actors and salesmen really cost more to transport than other classes.

This assertion is refuted by the actors and salesmen, who point out that they are compelled to full fare, Pullman charges and 50 per cent surcharge, while clergymen get accommodated for one-half the usual charge.

NEW THEATRE FOR ELGIN

ELGIN, Ill., Oct. 9.—The new theatre of fifteen hundred seating capacity being built by Ralph Crocker, will be ready for occupancy by January 1st, 1923. Crocker is also owner of the Star Theatre here and has been in the theatrical business for several years.

ANOTHER BIG THEATRE FOR UTICA

UTICA, N. Y., Oct. 9.—Plans for a million dollar theatre have been filed by Nathan L. Robbins, Syracuse theatrical man who operates a string of houses in this vicinity. Construction is to be started in the spring and will be on the site of the razed First Presbyterian Church. The Robbins will be the name of the new theatre.

This is the second million dollar theatre to be planned for this city in the past two weeks. Last week the preliminary steps toward the erection of a modern theatre here was taken by the organization known as the Criterion company headed by Frank Empsall of Watertown, who is associated with William Rubin, Syracuse counsel for the Shuberts, W. H. Linton, of Little Falls, James D. Smith of this city and others.

The Robbins will be Utica's finest and largest theatre when completed. It will have a seating capacity of 3,200. The main auditorium will seat 2,000 persons and one balcony the remainder. The management follows the general scheme of the Avon, one of the Robbins' chain. (The seating capacity of the intended Criterion Theatre according to present plans, will be 2,500.)

A six-story building so constructed that five floors of offices will face the street, are the plans just now. The ground floor will have the theatre entrance and some stores. The exterior will be majestic in appearance and the general layout simplicity itself. The furnishings and appointments will be the most modern and convenient that up-to-date builders can build. A spacious foyer, a smoking and lounging room, handsome retiring room for ladies as well as promenade and high auditorium are some of the features. The stage will be the largest in this section of the state and so constructed that it will be suitable for any kind of a performance. The structure will be fireproof.

The location of the new theatre will be ideal as all car lines run nearby and it is but a block from the main thoroughfare, and a stone's throw from Utica's busiest corner.

ANNA HELD EXECUTOR TO RESIGN

SAN FRANCISCO, Oct. 7.—Charles F. Hanlon, executor of the estate of the late Anna Held, is so surfeited he alleges with the attempts of Liane Carrere, 26 year old daughter of the famous actress, to obtain by court order the balance of \$200,000 left to her, to be held in trust until she is forty years old, that he says he wants to resign and get rid of the responsibility. Hanlon is an attorney, and represented Anna Held when she was alive.

Anna Held's daughter, according to reports, has already spent the greater part of the money left her.

BRICE SHOW TO FOLLOW "FOLLIES"

Fannie Brice returned from abroad last week and will soon begin rehearsals for the new Rida Johnson Young-Jerome Kern musical comedy in which she is to be starred by Florenz Ziegfeld.

The productions will be done on an elaborate scale, with an important cast and large beauty chorus, and will follow "Ziegfeld Follies" in the New Amsterdam Theatre late in December.

AMUSEMENT STOCKS ACTIVE ORPHEUM MAKING NEW HIGH

Goldwyn Moving Upward—Orpheum Circuit, Inc., Hits 28, a New Mark for the Year, While Loew and Famous Players Hold Up Well.

Famous Players-Lasky Corporation stock, which slid down to 94 3/4 early last week, worked itself up to 99 3/4 and closed, with a gain of 4 1/4 for the week, at 97 1/2 on Saturday. On Monday the stock was comparatively quiet, only 1,300 shares changing hands, closing at 97 1/2. The volume of trading last week was 17,100.

The Famous Players-Lasky movement is reflected in the action of Orpheum Circuit, Inc., and Loew's, Inc., stocks, which seem due to settle down for a siege of quietude, with the probability that the prices for the next month or so will be about the same as they are now.

Orpheum is the leader in point of interest just now, having set a new high for the year of 28 in the latter part of the week. With sales of 28,000 last week,

the stock closed at 25 1/2, and on Monday of the current week went down a bit, the closing price being 25 1/4. The net sales for the day were 1,200 shares.

Loew's is keeping up around the new high of 23 3/4 for the year which it set several weeks ago. It reached 23 1/2 last week, closing on Saturday at 21 1/2, with sales for the week reaching the large number of 46,900. On Monday of this week 2,100 shares were traded in, the closing prices being 21 1/2.

Goldwyn Pictures Corporation, now listed on the New York Stock Exchange, appears to be getting ready for an upward jump. The trading last week reached 37,500 shares, with the high point 8 1/2. The Saturday closing price was 7 1/2 and on Monday it was the same, with 3,400 shares changing hands.

STOCK FOR THE DESMOND

PHILADELPHIA, Oct. 9.—May Desmond, who heads her own stock company, has taken over the theatre at Kensington avenue and Cumberland street and renamed it The Desmond Theatre. She will install her own company and open the house on Saturday evening, October 14, with a revival of "East is West." Miss Desmond will have the rôle of Ming Toy, created in the original production by Fay Bainter. Her supporting company will include Frank Fielder, Louis Sanford, Bernice Callahan, De Forrest Dawley, Sumner Nichols, John W. Lott, Kenneth Burton, George Carlisle, Clement Callahan, Sam Miller, Rita Davis, Betty Carde and Edythe Harcourt.

A new bill weekly will be the policy at this house.

FOR CATHOLIC ACTORS GUILD

The Catholic Actors Guild will open its ninth season at the Plymouth Theatre on Sunday evening, October 22. The speakers will be Augustus Thomas, the Rev. Martin E. Fahy, Grant Mitchell, Gene Buck and the Rev. Dr. John Talbot Smith.

With the opening of the season each year an entertainment is given, the entertainment for this year being the first scene from the last act of "The Old Soak," by permission of Arthur Hopkins, with Harry Beresford, Robert E. O'Connor and Robert McWade appearing; Mary Milburn, leading lady in "Molly Darling," Hal Skelly and Queenie Smith, from "Orange Blossoms," and Russell Mack and Louise Allen from "The Gingham Girl."

"ZIG ZAG" LOOKING FOR NAME

Bessie McCoy Davis is out of the Arthur Pearson unit show, "Zig Zag." A controversy between the star and Pearson is said to be the cause of her withdrawal. Ames and Winthrop carried the show last week, but are not considered strong enough for a draw feature. The Pearson outfit were scurrying around this week for a "name" to fill the gap.

The show was brought to New York last week for revision and several changes in cast. Originally scheduled to open in Toledo on September 18, the show needed more rehearsals and did not get under way until the latter part of the week. It played Toronto the following week and wound up in Buffalo last week.

No definite date is given when it will again take up its route.

"THE FLAPPER" REHEARSING

"The Flapper," a new comedy by Clarke Lilly, will be placed in rehearsal this week, and will open out of town next month. Lilly will also produce the piece.

SOCIETY WOMEN ON STAGE

Miss Catherine Livingstone Willard is the latest society woman to join the ranks of the professional actresses, and has added fresh laurels to her career by acting in Arnold Bennett's "The Title," now running in Boston. Miss Willard is the daughter of James A. Willard, and with her mother went to London at the beginning of the war to study elocution and subsequently went to Paris where she was a pupil of Jules Leitner of the Comedie Francaise. Before returning to America she had small roles in London productions.

Other young women of well known families who have selected the stage as a profession are: Mrs. Lydig Hoyt, who is to play with Miss Billie Burke in "Rose Briar"; Miss Jane Page, daughter of Mrs. Dongan de Peyster; Miss Margaret Sawyer, who is acting in "Thank You," now on tour, and Miss Mary Tonetti, daughter of the late sculptor and Mrs. Tonetti.

WARDE AT LAST IS CITIZEN

After a fifty-five year wait and at the age of seventy-one, Frederick Warde, who has been on the stage for nearly half a century, became an American citizen during the past week, having taken out his first papers in 1917. The old actor was admitted to citizenship by Justice Fawcett in the Supreme Court, Brooklyn. Warde retired from active stage life ten years ago.

He supported Edwin Booth in 1870 and for ten years was with Lewis James, heading his own company on the road for thirty years thereafter. Warde, a former English subject, gave his busy life as the reason he had not taken out papers sooner.

He is author of a book entitled "Fifty Years of Make Believe." At the present time he is lecturing.

LAMB'S CLUB ELECTION ON OCT. 19

The regular ticket for the annual election of officers of the Lambs, which will take place on Thursday, October 19, has just been brought to light. Those chosen by the nominating committee are: For the shepherd, A. O. Brown, the present incumbent; for boy, Fritz Williams; for corresponding secretary, Maclyn Arbuckle; for recording secretary, Gene Buck; for treasurer, Henry Smith, and for librarian, Edwin Mordant. Those nominated to serve three years as directors are Samuel B. Hamburger, Purnell B. Pratt, Sam B. Hardy, R. H. Burnside and George Nicolai. Richie Ling was selected to serve two years of the unexpired term of Joseph R. Grismer.

NEW SHOW FOR JAMES POWERS

James T. Powers, well known musical comedy star of a decade ago, will return to the stage in a musical comedy version of "Somebody's Luggage," which will be launched by the Morosco Company early in December.

CHICAGO BUSINESS STILL DULL

CHICAGO, Oct. 7.—What's wrong with the show business in Chicago? Today the Windy City is offering better entertainment than at any one time last season. There are stars and good plays galore, still the public is not taking advantage of this fact. True, there are a few productions doing good business, but there are others, deserving of long runs, that must find other havens.

Take "To the Ladies," with Helen Hayes. Here is a play full of human interest, touching on domestic life and good enough, both in construction and in the acting, which, for lack of attendance, must vacate Cohan's Grand at the end of next week. "Good Morning, Dearie," is another example. This clean musical comedy has not been doing the business it should, so they are taking it away to Boston. Charles Cherry, in "The Dover Road," at the Playhouse, should have had a run of at least eight weeks, but next week will see the end of this bright comedy. "The Charlatan," another mystery play, which they claim is a little different, will come to this house on October 15. Marjorie Rambeau, in "The Goldfish," has had only a brief stay with us at the Studebaker; she will take leave also at the end of next week.

The return of "Anna Christie," with Pauline Lord, at this theatre on October 15, will prove whether a play which has enjoyed a long run here can come back for a limited engagement next season at another house. She will play only two weeks. At the end of this run, "The Hair Ape" will come to the Studebaker. "Bull Dog Drummond," an excellent mystery drama, closes tonight at the Powers. "A Bill of Divorcement" follows in tomorrow night. Fritz Lieber, in Shakespeare repertoire, will leave the Olympic in two weeks, when "Greatness," with Jobyna Howland, will occupy this house on the following evening, October 22.

Pauline Frederick, now at the Woods, will leave here on November 4. Frank Craven, in "The First Year," will be the offering at this theatre on November 5. Mr. Leo Ditrichstein, in Ben Hecht's new comedy, "Under False Pretenses," is doing nicely at the LaSalle. The production had its premiere last Monday evening. "Six Cylinder Love," at the New Harris, which opened for the first time last Monday night, is doing capacity business. Ed Wynn is holding up exceptionally well. Al Jolson, in "Bombo," is still doing the biggest business in town. "Thank U," at the Cort, is running along to fair business. "The Cat and the Canary" looks like an indefinite stay. "The Rubicon," now over at the Central, will remain a while.

Frank Bacon, in "Lightnin'," is now entering his fifty-ninth week at the Blackstone.

George Arliss, in "The Green Goddess," is giving Chicagoans a treat in his fascinating offering, which is prospering at the Great Northern.

AGENTS ASSOCIATION ELECTION

The Theatrical Agents and Representatives Association, of which Harry Walker is president, will hold their annual election of officers at a meeting called for next Wednesday night.

The purposes of the organization is to secure co-operation and united effort in all matters relating to the improvement of conditions among theatrical agents, and to protect their respective interests.

John Driscoll, of New York, and Anna C. Clark, of Cleveland, Ohio, were admitted to membership last week.

ORCHESTRA IN 48TH ST. THEATRE

An orchestra is used by the Equity Players, Inc., which opened its season at the Forty-eighth Street Theatre with "Malvaloca" last Monday night. The report, several weeks ago, that no orchestra would be used at the theatre brought a great deal of criticism upon the officers of Equity. It is now generally admitted that the original intention of not using music was a bad move, and the consequent employment of an orchestra is taken as an admission of this fact by the officers.

FIVE NEW SHOWS FOR BROADWAY

After the eight new productions which came to Broadway last week it was to be expected that there would be a slight falling off, and this week saw or will see but five premieres.

Monday night, at the Garrick Theatre, the Theatre Guild started its fifth season with "R. U. R.," a melodrama by the Czecho-Slovakian dramatist, Karel Capek. "R. U. R." stands for Rossum's Universal Robots, Robots being mechanical men designed to perform all the manual labor of the world. Paul Silver made the translation and the play was staged by Philip Moeller and Agnes Morgan. Costumes and scenery designed by Lee Simonson. In the cast are Basil Sydney, Kathleen MacDonell, Henry Travers, Moffat Johnston, Louis Calvert, Helen Westley, William Devereaux, John Anthony, John Rutherford and Mary Bonestell.

Last night (Tuesday), on the Century Roof, Morris Gest presented Nikita Balieff and his company in an entirely new version of "Chauve Souris." Notable among the new numbers is "The Fountain of Bakhchi-Barai," a harem scene founded on the dramatic poem of Alexander Pushkin. Others of note are "Scenes from Life in Little Russia," two dances by A. Kotchetovsky and "At the Gates of Judgment," besides folk and peasant songs and dances.

Nora Bayes also opened Tuesday night at the George M. Cohan Theatre in "Queen of Hearts," a new musical play by Frank Mandel, with lyrics by Oscar Hammerstein 2d and Sydney Mitchell, and music by Lewis Gensler and Dudley Wilken. The production is by Max Spiegel, who is making his first venture into the legitimate field. Others in the cast are Edna Hibbard, Florence Morrison, Norma Terris, Arthur Utrry, Frank Woods, Harry Richman, Lorin Baker, Max Hoffman, Jr., Sidney Brook, Laura Alberta, George Brown and Eva Taylor.

The third of last night's openings was "The Faithful Heart," presented by Max Marcin and Frederic Stanhope at the Broadhurst Theatre. The play is a comedy drama by Monckton Hoffe, which was originally produced in London. In the cast are Tom Nesbitt, Flora Sheffield, Daisy Markham, Edward Poland, Lionel Pape, Daisy Belmore, Geraldine O'Brien, George Thorpe, Charles Romano, Peter Carpenter, Herbert Belmore and Thomas Gillen.

Tonight (Wednesday) "The Ever Green Lady," which was supposed to open last week, will be seen at the Punch and Judy Theatre. The play is by Abby Merchant and is presented by David Wallace, with a cast including Beryl Mercer, Robert T. Haines, J. M. Kerrigan and Jane Meredith.

CHORUS GIRLS TO ARBITRATE

Hebrew chorus girls, doormen, ushers and dressers in the Jewish theatres in New York have agreed to arbitrate their differences with the Hebrew Theatrical Managers' Association, following, in this respect, the move made by the Hebrew Actors' Union, according to Rubin Guskin, manager of the union.

The controversy arose when the members of the Hebrew Theatrical Managers' Association proposed to reduce the salary of chorus people 25 per cent. The wage scale in existence at the time of the proposed reduction provided a minimum of \$35 a week for the chorus girls and \$41.50 for the men. When the proposal of the cut was made the union opposed it bitterly and threatened to call out musicians, stage hands, ushers and everyone else connected with the Jewish theatres. The union is 36 years old and is one of the strongest in the country.

NAZIMOVA RETURNING TO STAGE

Nazimova is to desert the screen for the legitimate stage this season, and will make her reappearance on the stage here under the direction of Earl Carroll. She will be presented in a foreign play.

Charles Bryant, husband of the actress, was in conference with Mr. Carroll, and it was intimated that Nazimova will come to New York from California later this month.

"PASSING SHOW OF 1921" COSTUMES ENTIRELY DESTROYED BY FIRE

Show En Route From Springfield, O., to Newark Loses Entire Wardrobe in Mysterious Fire Which Destroys Baggage Car—Show is Back in New York.

"The Passing Show of 1921" company, which arrived in New York on Monday, brought the news that the entire wardrobe of the show and the personal belongings of the company had been burned out in a fire in the baggage car of the show which caught fire at 2 a. m. Saturday morning while the train to which it was attached was proceeding from Springfield, Ohio, to Newark, Ohio. The fire broke out at Miami Junction, which is just outside of Columbus. The damage is said to be over \$25,000.

This is the second fire "The Passing Show" has had, part of the effects having been destroyed in October of last year while the show was travelling in New England.

The scenery of the show was not harmed, being in another car, but the Newark date and the rest of the dates for this week had to be cancelled. The company was brought back to New York and is now being re-outfitted. It will open on the road next week, according to present plans of the Shuberts.

Three valuable dogs used in the show were saved from death by the stage hands. They were almost suffocated by the smoke

but were revived. Last year these same dogs had exactly the same experience with the show.

The peculiar nature of the fire, while the train was in motion, has incited a great deal of comment among the members of the company. Investigation of the ruins of the baggage car brought forth no proof that the catastrophe had been caused by overheated bearings. The fire was not discovered until the fast-moving train was nearing Miami Junction, where it was brought to a sudden stop and an attempt made to extinguish the blaze.

Practically the entire contents of the baggage car, nearly 100 trunks, containing not only the show wardrobe, but the personal belongings of the members of the company, was destroyed.

The fact that the show took fire last year from causes which never were revealed, has led to the belief by some members of the company, that both fires were of incendiary origin. An investigation will be made, it is said, and all the members of the company and the score of stage hands that travelled with the show will be questioned.

DALY'S CHECK CAME BACK

Judgment for \$1,285 was filed against Arnold Daly, the well known actor, at present appearing in "On the Stairs" at the Playhouse, in the County Clerk's office by one Jacob Abrahams, last week. The judgment was obtained in the City Court, Daly not defending the action, which was based on a check for 11,500 francs, returned marked "insufficient funds," which Daly had delivered to Samuel A. Shipman, well known dramatist, when both were in Paris last winter.

Daly met Shipman in Paris, and on January 29 the playwright cashed Daly's check, made out "Pay to bearer," drawn on the Paris branch of the Guarantee Trust Company. Shipman brought the check back with him when he returned to New York, and transferred it to the plaintiff in the present action. The judgment was obtained through Attorney Paul M. Abrahams, of 95 Madison avenue.

BEDINI OMITTED LASH CLAIM

Lee Lash Company, scenic artists, were awarded judgment of \$4,722 against Jean Bedini, the burlesque manager, by Supreme Court Justice Platzek last week, on a claim for scenery sold to him in October, 1919. Bedini filed a voluntary petition in bankruptcy several months ago, but it was stated by his attorneys, Kendler & Goldstein, the claim of Lee Lash Company was inadvertently omitted from the list of liabilities. Application for a stay of judgment has been made, and Bedini's attorneys will ask to have the \$4,722 claim included in the bankruptcy adjustment. The law firm of Young & Hughes acted for Lee Lash Company.

"FOLLIES" ACT MAKING FILM

Nervo & Knox, the comedy team in the Ziegfeld "Follies," are making a special colored motion picture for the Prizma Company this week. The team will leave for England early in December, being booked to appear in the Christmas Pantomime at the London Hippodrome.

RE-WRITING "PARADISE ALLEY"

"Paradise Alley," opened by Carl Carleton in the Quaker City two weeks ago and which closed after a week's run, is undergoing a revising and will soon again be presented. The first thirty-five minutes of the show are being re-written.

PAID FOR REHEARSING

The chorus people in "Hitchy-Koo," in which Raymond Hitchcock is being starred by the Shuberts, rehearsed two weeks overtime, and all-Equity and non-Equity alike received salary for this extra period. According to the Equity chorus contract, only five weeks' free rehearsal is allowed. The current weekly report of the secretary of the Chorus Equity Association calls attention to this fact, and remarks that the non-Equity people in the chorus are receiving the benefits of Equity's fight without right.

"Hitchy Koo" will be seen at the Century Theatre at the end of the engagement of the San Carlo opera at that house.

BIG RECEIPTS FOR "VILLAGE" SHOW

WILKES-BARRE, Pa., Oct. 7.—Eighteen hundred dollars at one performance is the record made at the Grand Opera House here on Thursday night by the road company of "The Greenwich Village Follies." Wilkes-Barre is in the heart of the coal region, and the record here of other companies points to the fact that the attraction which has a great appeal is the only sort that draws. A number of inferior attractions which have played here so far this season have felt the effects of the long-drawn out miners' strike.

"DOLLY JORDAN" CLOSES

"Dolly Jordan," the first play to occupy the 63rd Street Music Hall since it was rebuilt and renamed Daly's Theatre by John Cort, closed on Saturday night, running less than a week. Cort, who produced the play, spent around \$30,000 on rebuilding the interior of the house and also expended a great deal of money on the production itself. The play, however, did not draw, receipts being as low as \$250 on Thursday night.

EMMA HAIG BACK IN SHOW

Emma Haig, the dancer, rejoined "The Music Box Revue" in Boston last week, having fully recovered from the injuries sustained by a fall during one of her dances while the production was appearing at the Music Box, New York.

COAST "BAT" COMPANY STARTS

Another company of "The Bat" opened its season at Stamford, Conn., on Saturday night. The company plays in Montreal this week and then tours through the Northwest to the Pacific Coast. James Barnes is manager.

"SAWING" ILLUSION UP AGAIN

The right to the film exposé of the illusion act, "Sawing a Woman in Half," were further complicated this week when Supreme Court Justice O'Malley signed an order that the Clarion Photoplays, Inc., appear in court on Wednesday of this week to show cause why a temporary injunction restraining the exploitation and distribution of the picture should not be issued. This order was issued on the motion made by John Coutts, Frank A. Kirby, Walter Hall and Ike N. Weber, who are suing for an accounting of the earnings of the film and also demand its return. The law firm of Hess & Kahn, of No. 140 West Forty-second street, is acting for the plaintiffs in this action.

Horace Goldin, who claims the sole rights to the "Sawing" illusion, recently obtained an injunction restraining the Clarion Photoplays, Inc., from exploiting the film exposé, and both of these parties last week entered into an agreement to allow the distribution of the picture pending final judgment in the action, so that the film would not be held up and its value harmed.

The film exposé of the illusion was made by the plaintiff, in the action, and shows John Coutts, who performed the act on the stage, explaining how it is done. The plaintiffs entered into an agreement with Louis Weiss, of the Clarion Photoplays, on March 22, of this year, by which they were to receive 50 per cent of the receipts of the sale of the picture. They were paid an advance of \$500 and received no further payments, although they alleged that \$22,000 has already been taken in from the leasing of the picture and the sale of state rights and the rights for England. The rights of the picture for England were sold for \$7,000, it is alleged in the complaint filed by Hess & Kahn.

In the affidavits submitted to Judge O'Malley it is set forth that a conference between the plaintiffs, Goldin and the representative of the Clarion Photoplays, Inc., was held last week in the office of House, Grossman & Vorhaus, counsel for Goldin. The plaintiffs were told by Goldin's attorney, Avel B. Silverman, that they had no rights in the matter.

The affidavit of Ike N. Weber, who is an agent, sets forth the claim that Goldin's injunction against the release of the film exposé of "Sawing a Woman in Half" was wrongfully obtained, as the rights to the stage presentations of the illusion are vested in a corporation, called Sawing a Woman in Half, Inc., and Goldin has no right to sue as an individual.

HOPKINS SHOWS FOR STUDEBAKER

CHICAGO, Oct. 9.—"Anna Christie," which opens at the Studebaker Theatre on October 14, will be followed by other Arthur Hopkins productions. On October 29th "The Hairy Ape" will open at this theatre, and will be followed by "The Old Soak," at present playing in New York. One of the Barrymores will then be presented in a new play at the Studebaker, according to present plans.

TOOK POISON BY MISTAKE

COLUMBUS, O., Oct. 9.—Anna Gebhart, twenty-six, known on the vaudeville stage as Anna Wilson, died at the University Hospital here last week from the effects of poison which she had taken by mistake, thinking it was medicine. She lived with her husband, Henry Gebhart, known professionally as Bobby Hart, at 184½ South High street.

"SCANDALS" CLOSING ON NOV. 11

George White's "Scandals" will leave the Globe Theatre on Saturday, November 11, and will open in Boston the following Monday. The new Dillingham musical production, "Bunch and Judy" will succeed it, opening Thanksgiving week. During the interim the Globe will remain closed and will be given over to the final rehearsals of the new musical piece.

"INVISIBLE EMPIRE" STRANDS

COLUMBUS, Ga., Oct. 9.—"The Invisible Empire," the play based upon the workings of the Ku Klux Klan, stranded here on Saturday night, after being out only one week. The nine actors in the company, who commented upon the irony of the show stranding right in Georgia, the hot-bed of the Ku Klux, left for New York on Monday, their transportation having been wired them by the Actors' Equity Association, the company being 100 per cent Equity.

Lee Morrison was the manager with the show, which was produced by R. Domschke and George Miller. "The Invisible Empire" played but one week, having opened last Monday at Lynchburg, Va.

At the office of the Actors' Equity Association it was stated on Monday that \$707 had been wired to the stranded actors of "The Invisible Empire," company. The producers of the show, Domschke and Miller, had put up a National Surety Company bond for \$1,500 with Equity, it was stated, which will about cover the return fare and one week's salary of the actors.

Lee Morrison, the manager of the company, produced "Go Easy, Mable," the musical show starring Ethel Levy, which played two weeks in New York last season and closed owing salaries.

EQUITY MEETING IN CHICAGO

Frank Gillmore, executive-secretary of the Actors' Equity Association, will leave for Chicago next week, where he will call a general meeting of the Equity members there. He will also pay a visit to the Kansas City offices of Equity.

When asked this week what his course would be if interviewed while in Chicago by a group of vaudeville actors, who are said to be urging the formation by Equity of a new vaudeville union to take the place of the present American Artists' Federation, headed by Harry Mountford, with which Equity is affiliated, Mr. Gillmore stated that, since he was also the treasurer of the international actors' union, the "Four A's," he naturally considered it his duty to speak to any individual or group of actors who desired to see him.

Mr. Gillmore would not make any statement of his views on the question of organizing vaudeville actors.

ROAD SHOWS CLOSING

"Marjolaine," the musical adaptation of "Pomander Walk," which was sent out by John Henry Mears three weeks ago, will wind up its season at the Bronx Opera House next week. The closing notice was posted in Philadelphia last week.

Another company closing on the same date is Sam H. Harris' production, "Welcome Stranger," in which George Sydney is featured. Sydney may be sent out in a new piece later in the season.

NEW MUSICAL SHOWS COMING IN

There will be several operettas seen in New York this season besides "The Yankee Princess," which is a success at the Knickerbocker, and "The Lady in Ermine" at the Ambassador. The contemplated productions, most of which are due soon, are "The Springtime of Youth," "Old Heidelberg," "Dove In an Inn," and "Frasquita," which is by Franz Lehar.

NEW NUGENT PLAY REHEARSING

"A Clean Town," a new comedy by the Nugents, authors of "Kemp," was placed in rehearsal last week by R. G. Herndon. The piece will be given an out-of-town showing in Washington, D. C., October 22. The cast includes Charles Ruggles, Ralph Locke, Lou Hendricks and Taylor Carroll.

NEW PLAY FOR PETROVA

CHICAGO, Oct. 9.—Mme. Olga Petrova, who is now touring the West in "The White Peacock," will shortly close it and begin rehearsals in another play she has written, entitled "The House of Dust." It was previously titled "The Harlot's House."

SMALL PRODUCERS FEEL EFFECTS OF SHUBERT-ERLANGER ALLIANCE

Independent Managers Have No Choice in Out-of-Town Dates for Trying Out Shows and Must Take What Is Offered; Competition in Large Cities Not Eliminated.

That the Shubert-A. L. Erlanger booking alliance is gradually making itself felt in the theatrical industry is evinced by developments of the last month. The independent managers and producers, especially the small ones, are beginning to feel that the unification of the two largest and most important booking agencies in the country will eventually assert its strength openly, although at present it is proceeding cautiously.

While the Shubert-Erlanger booking arrangement has as yet not made much of an impression upon the booking in the large cities, the announced systematizing of show bookings not having materialized, they have jointly arranged the bookings in certain cities, where both had theatres and the competition between the two was injurious to both, to the advantage of each and also to the benefit of shows playing these cities. While these joint bookings, in cities like New Orleans and Kansas City, for example, benefit the independent managers whose attractions play there, experienced managers who recall the old K. & E. Syndicate days, before the independents, headed by the Shuberts, broke its power, regard the future pessimistically, asserting that the benefit they are enjoying is only incidental and results only from the desire of the Shuberts and Erlanger to better their own position in such cities.

In New Orleans the Erlanger house and

the Shubert house have always bucked each other, musical show being pitted against musical show and dramatic show against dramatic show. This season the Shubert house, the St. Charles, plays no legitimate attractions, the Tulane, booked by Erlanger, being the only legitimate house in the city. The arrangements are that each of the parties to the alliance get a certain number of weeks to book, thus eliminating injurious competition. This same arrangement holds good in Kansas City, where the Shubert Theatre is now turned over to Shubert vaudeville, while the Grand plays road attractions.

In the larger cities, however, the booking alliance has had no apparent effect, like Boston, where up to the last week, five musical shows were fighting for business while only one dramatic attraction was playing, and in Chicago, where fourteen dramatic shows and but three musical plays were playing.

The small producer who seeks a week's dates out of town for the breaking in of shows meant for Broadway showings, now finds that he must be content with the route handed out to him by Erlanger or the Shuberts, whichever he applies to first. There is no other place for him to go and he must be content with what is given him, whether or not the jumps he will have to make mean a loss of money to him. In former years the producer could go to one office for a route if the other's booking did not seem fair to him.

OUT OF TOWN OPENINGS

Five new shows scheduled for early New York appearances will open out of town this week.

In Washington, at the Shubert-Garrick, Grace George on Monday night gave her first performance of "To Love," an adaptation of a French play made by herself.

Robert Warwick and Norman Trevor make up her supporting cast, as there are but three characters in the piece.

Two openings were seen in Philadelphia, "Rain," the new Sam H. Harris play, with Jeanne Eagels in the leading rôle, and "Hitchy-Koo," the new Raymond Hitchcock piece.

"Merton of the Movies" opened in Brooklyn at the Montauk on Monday night. This is the first presentation on any stage and will be seen in New York next week.

"The Love Child," the new A. H. Woods piece, will open on Wednesday night at Hempstead, L. I.

ROOMING HOUSES FOR ACTORS

The practice of stopping in respectable rooming houses when on tour, instead of the more expensive hotels, is rapidly becoming popular among actors. While some hotels have reduced their rates a little, the great majority of them are just as high as they ever were.

Actors have found that in most towns and cities decent, clean rooms may be had at very reasonable rates in rooming houses. In a great many places resident managers make it a point of informing actors of rooming houses instead of hotels.

The Actors' Equity Association has already received a number of requests from touring members that it get up a list of rooming houses suited to actors in cities and towns throughout the country.

CHAUNCEY OLCOTT ILL

Chauncey Olcott, the actor returned from a trip to Europe on Monday so ill aboard the *Orbita* that a wireless was sent to his physician to meet him at the dock.

Mr. Olcott said he was suffering from ptomaine poisoning contracted while in Paris.

ACTOR SENTENCED

John Paul Jones, actor, was sentenced Monday by Justices Kernochan, Moss and Edwards to serve from six months to three years in the penitentiary as a result of being convicted last week on a charge of possessing drugs.

The defense made in court by Jones in answer to the charge of Dr. Carleton Simon, deputy police commissioner, head of the narcotic division, to the effect that Jones had been supplying the drug to young girls, was as follows: "It's an unwritten law among us drug users to give what we have to our friends. We don't sell it. How can we tell that some time we may want the stuff badly and be broke and unable to buy it?" However, the justices listened to Commissioner Simon. Jones is well known along Broadway, having appeared in productions for the past fifteen years. Among his recent parts was that of the crazed John Wilkes Booth in "Abraham Lincoln."

KITTY GORDON SUES WEBER

Kitty Gordon, the English actress has filed a suit against L. Laurence Weber for alleged breach of contract in which she asks for \$20,000.

Miss Gordon alleges that Weber engaged her under a contract to produce eight motion pictures, and that but one film, "Vera, the Medium," was completed. She now seeks restitution for the balance due her on the contract. The suit was tried before Judge Ford in the Supreme Court last year, and resulted in a \$20,000 verdict for Miss Gordon. The Appellate Division reversed the lower court on a technicality.

MRS. HARTLEY NOMINATED

STAMFORD, Conn., Oct. 9.—Mrs. Emily Wakeman Hartley, manager and owner of the Stamford Theatre, has been nominated for State Senator for the Twenty-seventh Senatorial District. She is well known not only theatrically but politically, having been the sponsor locally of the movement to endow the Woodrow Wilson Fund.

A.E.A. WANTS NEW FILM CONTRACT

Some of the matters which were brought to the attention of Will H. Hays and Jesse Lasky several weeks ago by representatives of the motion picture branch of the Actors' Equity Association and which are said to be under consideration now by Hays, were made public by Frank Gillmore, of Equity, last week. The principal request made by the picture actors was for the adoption of a standard form of engagement contract which would be more equitable. The present contracts in use often, it was stated, give the producer every advantage while the actor has very few rights.

Among other evils which the picture actors asked to be remedied were:

That actors who make appointments for interviews with officials of motion picture concerns should not be kept waiting as they are at present, sometimes for hours.

That the discourteous, sarcastic treatment of actors by office attaches, gatemen and telephone operators be prohibited.

That stage actors, with records of past performances which speak for themselves, should not be treated as tyros when going into the movies.

That actors should not be forced to engage in dangerous scenes which might injure them physically.

That a day's work be clearly defined by all producers, so that the actors will not have to work without extra pay, as they do now, for sometimes twenty-four hours at a stretch.

That needless calls for work be stopped; actors being now made to be ready for work at 9 o'clock in the morning when they are not needed until late in the afternoon.

That when an actor does his business direct with a casting director, he should not be forced to pay an agent commission on his salary.

MUSICIANS LOSE SUIT

The motion of the Musical Mutual Protective Union to compel the American Federation of Musicians to reinstate it and retain its charter as the New York local of the international musicians' union was denied last week by Supreme Court Justice Wasservogel.

Justice Wasservogel held that the expulsion of the union from the Federation was not illegal, and that it had failed to answer the charges made by the executive board of the international body.

The Musical Mutual Protective Union was expelled from the Federation in the early part of 1921, charged with refusing union musicians from other locals the right to work in New York. The expulsion came during the period of last year when internal fights were raging in the M. M. P. U. Since that time the Federation granted a charter to a new local, No. 802, which is known as the Associated Musicians of Greater New York. No union man is allowed to work with musicians who are not members of this newly organized union. The new union's officials are not elected by the members, but are chosen by the officials of the American Federation of Musicians, of which Joseph N. Weber is president.

The Musical Mutual Protective Union, which is represented in this action by the law firm of Fitzgerald, Stapleton & Mahone, and Louis Kunen, expects to appeal to the higher courts from Justice Wasservogel's decision.

"HAYSEED" IS NEW MUSICAL SHOW

A new musical comedy, "The Hayseed," was placed in rehearsal last week by E. Ray Goetz.

Mr. Goetz's other production, "The Star Sapphire," will open in Springfield, Mass., on Monday evening, October 16. The latter piece is said to be in shape for a New York showing, but a controversy over a certain theatre for its appearance here is holding up the metropolitan premiere.

THEATRICAL ATTORNEY BANKRUPT

Harry Saks Hechheimer, theatrical attorney is bankrupt. Acting as his own attorney, he filed a voluntary petition in bankruptcy in the United States District Court last week, setting forth his liabilities as being \$7,081, and no assets.

NEW SHOWS IN PHILADELPHIA

PHILADELPHIA, Oct. 9.—Business has been slow here for the last few weeks, this week, so far, giving but slight indications of improvement. Seven of the houses are open and but one is doing capacity business, the Forrest, where "Sally," the Ziegfeld hit, is in the second week of its limited run.

Four other Broadway successes are to be seen here this week. "Up the Ladder," at the Walnut, is in the final week of its engagement. Doris Keane is at the Broad in "The Czarina," the play in which she appeared for so long at the Empire Theatre, New York. The much-discussed "Demi-Virgin" opened at the Adelphi, with practically the whole original cast, and the three-starred "Rose of Stamboul" came to the Lyric.

Two new plays, slated for early Broadway production, made their bows here. Sam H. Harris presented "Rain," taken from a story of W. Somerset Maugham, by John Colton and Clemence Randolph. Jeanne Eagels is seen in the leading rôle. The plot concerns the doings of a female refugee of unsavory reputation and a missionary who sinks to her level, together on an island in the South Seas during five days of constant tropical rain. The play was staged by John D. Williams, others in the cast besides Miss Eagels being Robert Kelly, Rapley Holmes, Fritz Williams, Robert Elliott, Katharine Brook, Harold Heeley, Kathryn Kennedy, Kent Thurber, Shirley King, Harry Quealy and Emma Wilcox.

The Messrs. Shubert presented Raymond Hitchcock, in "Hitchy Koo of 1922," at the Shubert Theatre on Tuesday night for two weeks. The cast is large and talented and there are several pleasing musical numbers and amusing comedy scenes. Those in the cast besides Hitchcock are Lightweight Champion Benny Leonard, May Boley, Brendel and Bert, Billy Ritchie, Audrey Maple, Bard and Pearl, Mlle. Helene Charles, Edythe Baker, Harry and Grace Ellsworth, Evelyn Campbell, Llor Hoffman, Beatrice and Marcella Swanson, Joyce White, Alice Ridnor, Jack Squires, Helen Kern, Franklin Byrnon, Danny Dare, Lewis Hector and a large chorus.

Next week, at the Walnut Theatre, following the closing of "Up the Ladder," Sir Harry Lauder will be seen for one week, to be followed by Walter Hampden in Shakespearean plays.

TED WESTON OPENS OFFICE

Ted Weston is back in theatricals again having opened offices at 234 West Forty-sixth street, where he is conducting a general theatrical business under the name of the Ted Weston Booking Agency. Associated with Mr. Weston is Harry Codare who will act as general manager and artists' representative. Both are well known to the trade, Mr. Weston having been absent from business for some time due to illness.

NEW CAST FOR "MIKE ANGELO"

The Morosco Holding Company has begun casting for the New York production of "Mike Angelo," in which Leo Carrillo is featured. The play will have an entirely new cast, with the exception of the star, and two others, namely M. Maltesta and Adrian Rosely. The New York opening is scheduled for early next month.

"BOOK OF JOB" REHEARSING

INDIANAPOLIS, Ind., Oct. 9.—Stuart Walker and his company are at present rehearsing his new play, "The Book of Job," at the Murat Theatre here. The play will open here in two weeks and will then play on tour.

PEGGY COUDRAY

Peggy Coudray, whose photograph is published on the front cover of this week's issue of the CLIPPER is a young and talented actress who has made rapid strides in her profession. At present she is with the A. H. Woods' play "The Demi-Virgin," this week playing in Philadelphia.

ROAD SHOWS OF NEW SEASON OUTNUMBER THOSE OF LAST

**One Hundred and Thirty-Five Companies Now Touring Indicate
Return to Good Business in the Smaller Towns and
Cities—Low Ticket Scale Shows Doing Well**

While road business thus far this season has not been up to the mark confidently expected by managers, there are many more shows playing on tour than there were at this time last season. There are about half the number of companies on the road now as there were during the exceptionally good season of 1919-1920, after which business began to slump. A conservative estimate of the shows now playing outside of New York is 135, of which number more than 100 were organized in New York, the balance from Chicago and San Francisco.

From data collected by Harry J. Lane, of the Actors' Equity Association, there are 104 road companies listed as being organized in New York. These, however, include about twenty shows playing in Chicago, Boston and Philadelphia.

The shows which are doing well on the road, excluding those in the three big cities named above, are with the prestige of Broadway runs of recent date and those with big stars. The smaller, less expensive shows, which make their appeal mainly with low admission prices, are also doing a very good business.

A list of the shows now playing on the road, not including those in Chicago, Philadelphia and Boston, follows:

The American Light Opera Company, "Abraham Lincoln," "Anna Christie," "The Bad Man," seven companies of "The Bat," "Blossom Times," "The Blushing Bride," "The Bill of Divorcement," "Bird of Paradise," "Before Breakfast," two companies of "Bringing Up Father," "The Cat and the Canary," "The Circle," "The

Charlatan," "The Demi-Virgin," The Gilbert and Sullivan Opera Company, with De Wolf Hopper, "The Endless Chain," "Emperor Jones," two companies of "The First Year," "The French Doll," two companies of "The Greenwich Village Follies," "The Hairy Ape," "The Hotel Mouse," "Honey Bunch," "The Hindu," "Hello, Rufus," "Hello, Prosperity," "His Child Wife," George Evans minstrels and Gus Hill's Minstrels, "Keeping Up With the Joneses," two companies of "Lightnin'," "Listen to Me," "Little Shepherd of Kingdom Come," "Lawful Larceny," "Lady Billy," Fritz Leiber's Shakespearean company, "Mike Angelo," "The Merry Widow," "Make It Snappy," "Getting Married," "Mother's Millions," "Marjolaine," "Maytime in Erin," "Moonshine," Robert Mantell's Shakespearean company, "Mutt and Jeff," "My Havana Girl," "Nice People," "Peck's Bad Boy," "Prince Charming, Jr.," "Red Pepper," "The Rotters," "The Rose of Stamboul," "Six Cylinder Love," "Spice of 1922," "Sonya," Otis Skinner in "Mister Antonio," "Three Wise Fools," "Take It From Me," "Tangerine," "Up in the Clouds," "Under False Pretenses," three companies of "The Unloved Wife," "The White Peacock," "Welcome, Stranger," Al G. Fields' Minstrels, Harvey's Minstrels, Neil O'Brien's Minstrels, and "Her Happiness."

There are from 70 to 75 stock companies playing at present, of which a large number were organized in New York. There are also a large number of repertoire and tent shows still playing in the South and Middle West.

COHEN SUES BARNEY GERARD

Willie Cohen, burlesque comedian, brought suit against Barney Gerard, manager, for \$3,500 damages, alleging breach of contract, in the Supreme Court last week. Cohen claims that he was signed by Gerard the season of 1922-1923, the contract guaranteeing him twenty weeks' work at the salary of \$175 weekly. The engagement was to begin, according to contract, on or about Sept. 15, but, although Cohen repeatedly called upon Gerard to put him to work, it is alleged, the manager did not do so. Cohen's action was brought through Attorney Harold Goldblatt, of No. 1540 Broadway.

Cohen worked in Gerard's Columbia Wheel show, "Girls De Looks," last season. Gerard has one show playing the Columbia Wheel this season and two Shubert units.

CHORUS GIRL SUES MOROSCO

SAN FRANCISCO, Oct. 9.—Learning that a warrant for him had been obtained by one of the girls in the chorus of one of his plays, who claimed that \$80.00 was due her, Oliver Morosco surrendered to the authorities and was released on his own recognizance. Neva Lary, of the Morosco musical play "You'll Be Surprised," charged that Morosco had refused to pay her back salary of the amount mentioned above.

Mr. Morosco said that it was news to him if Miss Lary had not been paid, and that if she had any trouble collecting her salary it was with the stage manager. During the first week of the show's run Miss Lary was a member of the chorus and later was promoted to a small speaking part in the last act. It is said that she wants the \$80.00 additional salary for the role.

LOUIS MANN SHOW CLOSES

"The Dollar Daddy," starring Louis Mann, produced by Charlton Andrews, closed in Worcester, Mass., last Saturday night.

\$10,000 VERDICT FOR DANCER

William H. Gibson, the monopede dancer who has appeared in vaudeville, was awarded a verdict of \$10,000 in the Queens Supreme Court last week in an action against Basil N. Gunn, of Richmond Hill, L. I.

Gibson, who lives at 29 Manhattan avenue, Manhattan, claimed in his action that injuries sustained by being struck by Gunn's automobile at Manhattan avenue and 114th street last March were such as to deprive him of a means of livelihood.

Ten years ago Gibson lost his right leg at the knee. With an artificial leg, he developed an act, which included a motion picture of him learning to dance despite the handicap. The picture played an important part in the trial.

Gunn entered a defense of mistaken identity.

WOODS BACK FROM EUROPE

A. H. Woods, who made a hurried departure for Europe several weeks ago, is due back in New York the latter part of the week. Accompanying him on the voyage will be the members of the "Lawful Larceny" company, which played several weeks in the British capital and closed on account of poor business.

Mr. Woods' departure was veiled with much secrecy in his offices here. A printed report of his sailing was repeatedly denied until this week.

While abroad Mr. Woods is said to have acquired the rights to several new plays. The list will remain secret with him until he returns.

"MOLLY DARLING" FOR LONDON

Charles E. Cochran, the London producer, has made a bid for the London rights of the Moore-Megley musical show, "Molly Darling." It is possible that the American company may be taken over intact in the early Spring.

The show is playing to good houses in New York, at a \$2.75 top.

CATOUCAS AGAIN IN JAIL

Nicholas Catoucas, a Greek business broker who took a flyer in the show business last winter and succeeded in stranding a company of actors in the musical comedy "Lassie," was taken into custody by City Marshal Juscowits last week on body attachments obtained by Equity members and lodged in the Ludlow Street Jail, where he must remain until some twenty judgments, amounting in all to around \$800, are paid.

Catoucas, who formerly maintained an office in the Times Building, is paying a return visit to Ludlow Jail, as he was arrested on a similar charge last February, but managed to get out after paying but one of the judgments against him. He went over to New Jersey, living in Newark, at that time, but Equity, through its legal department, kept close watch of his movements, and when it discovered last week that he had returned to New York, being unable to resist the lure of the Big City, and was engaged in business at No. 358 Fifth avenue, it immediately went about getting him back to jail.

Catoucas leased the rights to "Lassie," which was a hit on Broadway three seasons ago, engaged a company and chorus and went on tour last December. He opened his show in Rochester, N. Y., played there three days, and then went to Syracuse. It was there that the show stranded, necessitating the Actors' Equity Association bringing the people back to New York. The chorus people brought suit for the two weeks' salary due each, and obtained judgments in the Municipal Court. There are claims for about \$1,500 by the principals in the company for salaries, but none of these have brought suit for the money due them.

Arrangements have been made whereby Catoucas will not be released from jail until each of the judgments against him is paid. As he pays one up, another will be slapped on him.

When he was over in Newark, Catoucas called the offices of Equity on the telephone and said that he was "making an honest living."

"SPICE OF 1922" SHOW ATTACHED

"Spice of 1922," the Jack Lait show which played at the Winter Garden a few weeks ago, was attached last week at the Broad Street Theatre, Newark, where it was then playing.

Everything from box office receipts to costumes were tied up to secure a claim of \$900. Personal effects of actors and actresses were among the property attached.

The writ of attachment, issued by Judge Mountain in the Circuit Court in behalf of William Hurlburt, Inc., of New York, against the Armand Producing Company, was served at the theatre on Friday by Deputy Sheriff Hummell. The company was allowed to use the attached property during the balance of the week. According to the complaint, the \$900 debt resulted from unpaid royalties for a sketch used in the show.

The show this week is at the Majestic, Brooklyn.

WALKER IS KELLY REPRESENTATIVE

Prior to returning to Panama last Thursday, Hector Downe, general manager of the M. L. Kelley Enterprises, executed a contract with Harry Walker whereby the latter becomes his exclusive American representative. The Kelley interests operate a chain of cabarets in the Isthmus zone and provide employment for 500 persons yearly, including vaudevillians, choristers and musicians.

Downe took a number of show folk and two jazz orchestras back with him.

KANSAS BARS COMEDY COPS

KANSAS CITY, Kans., Oct. 9.—Motion picture films showing comedy cops can no longer be shown in this state. A resolution of the state board of motion picture review, says: "Any burlesque of an officer of the law, or any scene which would tend to create disrespect for any law, federal or state, or militate against proper enforcement, shall be eliminated. Exit the Keystone Cop."

SHEA-DALY MIX-UP CONTINUES

"To play, or not to play," is a question that the Actors' Equity will have to decide in the second round of the Joseph Shea-Arnold Daly controversy, arising over the actor's playing of the leading role in "On the Stairs," written by William J. Hurlburt and produced by Shea at the Playhouse.

The controversy started in Pittsburgh during the preliminary performances of the piece. Daly, at that time, is said to have discarded instructions from both stage director and manager, and substituted his own interpretation. This was said to be unsatisfactory to all concerned, and he was given his notice forthwith. At this juncture William A. Brady stepped in as voluntary arbitrator. However, Brady washed his hands of the affair Saturday night, September 30, after Daly addressed the audience and told them that he had little respect for his manager and was merely appearing in the piece to fulfill a promise made to Mr. Brady, and to keep faith with them.

What is said to have precipitated Daly's unusual conduct was the fact that he learned after the matinee on Saturday that Robert Edson was being groomed to succeed him in the central role of the piece. This seemed to arouse his ire and the resulting address followed.

Manager Shea gave him a two-weeks' notice on Monday, which the actor has refused to accept. Now it remains for the Equity to iron out the wrinkles. Meanwhile, Edson, who created the Swami role in the early spring showing of the piece, is being held in the offing to replace Daly at short notice.

According to Shea, Daly held but a three-week contract with the play and this terminated last week. Both are awaiting the decision of Equity.

EVELYN IN BUSINESS AGAIN

Evelyn Nesbit, has ventured into business again, this time as co-partner of Max Williams in the ownership of The Palais Royale, Kentucky Avenue and the Boardwalk, Atlantic City, N. J.

Miss Nesbit, according to her agreement with Williams, is to have entire charge of the general entertainment end of the business, such as looking after the music, cabaret, orchestra and any other stunts in the way of entertainment that may be put on at the Palais Royale.

If the business is successful in a big way it is the intention of Miss Nesbit to put on an unusually elaborate novelty revue at the Palais Royale and then perhaps produce revues for other places. During the summer she has been seen at local resorts, including Martin's, on the Boardwalk.

Arthur Behm has been engaged by Miss Nesbit to write the words and music and other material that may be used in the revue she is to stage at her new place. Some of the material will be written in collaboration with Miss Nesbit who is credited with having written novel ideas for dances and songs.

EQUITY POSTS WARNING

A notice has been posted on the bulletin board in the Actors' Equity Association's office warning all members to confer with officials of the organization before signing contracts with Edw. M. Beck, manager, of Boston. Beck, it was stated at Equity, is seeking to organize a light opera company in Boston to go on tour. He intends to use mostly amateurs as principals, but is trying to engage a chorus of professionals. Equity has a number of claims against Beck for salaries from a previous venture of his.

MARY LAWLOR WITH "SCANDALS"

Mary Lawlor closed with the "Passing Show of 1922" at the Winter Garden on Saturday night, and joined the cast of George White's "Scandals" at the Globe Theatre on Monday. She succeeds Colletta Ryan, who closed with the White show at the same time Miss Lawlor left the Winter Garden revue. Mary Lawlor is a product of vaudeville.

VAUDEVILLE

NEW THEATRES FOR KEITH CIRCUIT

FOUR BIG HOUSES UNDER WAY

The B. F. Keith Circuit of theatres now has four new houses in preparation, of which two will be opened and be in full swing before Thanksgiving Day, and the other two to be in readiness for the season of 1923-1924, and will probably open on Labor Day of 1923. The first two houses are now practically completed, being the Cleveland and Dayton theatres.

The Cleveland house, which is said to be the last word in vaudeville theatres, having cost almost \$5,000,000, will open during the current month, or at the latest by the first week in November. It has been constructed under the personal supervision of E. F. Albee, who has practically been commuting between New York and Cleveland to watch the development of the theatre. It will play a policy of big time vaudeville, in all probability booked by Jack Dempsey, who books the majority of Keith theatres in Ohio, Indiana and the Middle West.

The opening of the Cleveland theatres will be followed a few weeks later by the new theatre now being completed in Dayton, Ohio. This house has also been constructed on an elaborate scale, no expense being spared to make the theatre faultless. This house also will be operated on a big time policy.

Construction on the third house has been started during the current month. It is the new Brooklyn theatre, which is temporarily called the "New Orpheum," but which in all probability will be known under a different name, as the present Orpheum will undoubtedly be allowed to retain its name out of deference and respect to Percy Williams, from whom the present Orpheum theatre was purchased by the Keith circuit. Just what the future of the present Orpheum theatre is to be no one seems to know. The new house will be but one block or so away from the Orpheum.

The last of the quartette had a vague announcement made about it some time ago, but nothing has been said since. This announcement was to the effect that the Keith organization had purchased a site on One Hundred and Twenty-fifth street, on which a new Keith theatre will be built. Ground will be broken for the construction of this house within the next few months.

The building of a new theatre on West One Hundred and Twenty-fifth street settles all the speculation in regard to the Keith circuit taking over Loew's Victoria theatre for the purpose of playing big time vaudeville, and with the idea of playing the present Harlem Opera House policy in the Alhambra, now playing big time. For when the new house is completed, the switch will be made. The new theatre will be the big time Keith Harlem house, while the Alhambra will assume the split week family vaudeville policy.

MUST REPORT BILLING CHANGES

All artists' representatives in the Keith Vaudeville Exchange have been notified, through the bulletin on the sixth floor, by W. Dayton Wegfarth, that they must notify the press department, in charge of John Pollock, of any change in billing made by any of their acts. In this way the correct press matter will be sent out, and no mistakes will be made in printing the names of acts on programmes and billboards.

This same notice will apply to all acts booking direct, who have no agents.

RETURNING THE ALBEMARLE

The Greater New York Theatres Corporation, consisting of the B. S. Moss and B. F. Keith combined interests, will return the Albemarle Theatre, in Brooklyn, to its original owners, on Saturday night, October 11. The Keith-Moss interests have been operating the theatre under a motion picture policy for the past few weeks, the deal through which they secured the house, being a temporary one, it is said. The Albemarle Theatre Corporation is the owner of the house, which originally opened under the management of the William Fox interests. The Fox people ran the house for more than a year, and after finding during the course of that year, that vaudeville did not pay, operated it under a straight motion picture policy. After losing a large amount of money, Fox disposed of the house to the original owners who also operated it under a motion picture policy.

They leased the house to B. S. Moss early last month. The reason for the returning of the house is said to be due to the fact that a straight motion picture policy doesn't draw very well at the Albemarle. To put in a vaudeville policy, even on a split week basis, would hurt the patronage of the Flatbush Theatre, also one of the Greater New York Vaudeville Theatres. This house has built up a patronage on the strength of Keith vaudeville, all its own. The Albemarle, it is also stated, isn't very well built to house vaudeville, the sightlines and the acoustics being reported as very poor.

CHELSEA "FOLLIES" AT 23RD ST.

"The Chelsea Follies," a neighborhood feature, is heading the current bill at Practor's Twenty-third Street Theatre. The cast is made up of successful contestants in the "Opportunity Night" contests, that were held at this house throughout the season. William McQuaid, who recently framed a similar feature of the Fifth Avenue, has also staged this feature.

FOX AND ROCKWELL RE-UNITED

Al. Fox left the cast of "A Fantastic Fricassee," now running at the Greenwich Village Theatre, Saturday, Oct. 5, to rejoin his former partner, Geo. Rockwell. He was replaced in the show by Jimmy Watts, formerly of "Spice of 1922." Rockwell and Fox opened on the Keith time at Boston, Oct. 8.

HOLMAN JOINS "MOLLY DARLING"

Harry Holman has temporarily discarded his vaudeville vehicle, "The Failure," to join the cast of "Molly Darling," in which he will open tonight (Wednesday). Holman is succeeding Hal Forde in the cast, playing the role which Holman originally did in Chicago with the show.

YVETTE RUGEL OPENS MONDAY

Yvette Rugel arrived in New York last week, after a successful tour in England. She will reopen in this country at the Orpheum Theatre, Brooklyn, on Monday, October 16, which will begin a tour of the Keith Circuit for her. Harry Weber is directing her tour.

PENNINGTON FOR VAUDEVILLE

Ann Pennington, the dancer who was featured in the first two productions of the George White "Scandals" series, looms up as a vaudeville possibility. The musical production in which she is to be featured by Charles Dillingham has been postponed until Spring.

EDDIE DARLING ILL AGAIN

Eddie Darling, general manager of the B. F. Keith Vaudeville Exchange, is confined to his home because of stomach trouble.

MOSS STARTS SCHOOL FOR DANCING

FIRST "COMMUNITY CENTER" MOVE

Working on the idea of building up "Community Centers" in conjunction with all Keith, Moss and Proctor theatres in the country, the first step towards the establishment of such a center in a New York house is now under way at B. S. Moss' Coliseum Theatre, at 181st street and Broadway, where a dancing school for children from three to sixteen years of age is now being organized for the children of all patrons of the theatre. The school will teach ballet and toe dancing, under the direction of Louise Morgan, a well-known teacher.

Classes will be held on the stage of the theatre every Saturday morning, beginning next week. No fee is charged to any of the students, or applicants, the only requisition being that they have their parents' or guardian's permission and register at the box office of the theatre.

The dancing school idea is but a forerunner of many other ideas to be carried out. Choral societies and orchestral organizations are also to be formed in conjunction with the various Keith theatres.

The original intention was to form these classes and societies in the out-of-town houses, all of the work to be carried on under the direction of Mark A. Luescher. The Coliseum Theatre will be the first New York City house in which such a project will be tried, and its results will be watched carefully by the Keith organization. If successful, it is the intention to carry out the idea in other neighborhood theatres affiliated with the Keith Circuit.

BOHEMIAN NIGHT AT N. V. A.

The first "Bohemian Night" of the season was held at the clubhouse of the National Vaudeville Artists, on Sunday evening, October 8th, with the grand ballroom crowded to capacity. The new motion picture projection machine, which was recently installed, was used for the first time, with a Buster Keaton comedy, which was shown for the opening of the show. The film was "The Frozen North."

William J. Sullivan arranged the programme and acted as "Master of Ceremonies." Among those who entertained the dinner audience were Vincent Lopez and his Hotel Pennsylvania Orchestra, Richard Keene, Bernice Spear and Violet Palmer, Chief Caupolican, Charles Irwin, Beeban and Mack, the Hegedus Sisters and Juan Reyes, Johnny Burke and Mang and Snyder. Dancing until 1 A. M. followed the vaudeville entertainment.

OPERA HOUSE OPENING POSTPONED

The opening of the Chestnut Street Opera House, in Philadelphia, under the banner of Shubert Vaudeville, has again been postponed. The house was announced to open on Monday, October 9, with "Hello, Miss Radio," as its attraction, after being postponed from October 2. It is now stated that the theatre will not be able to open until next Monday, October 16. "Plenty o' Pep," Max Spiegel's unit.

Thus far several units have been made to suffer by the closing of the house. "Hello, New York," laid off last week, due to the necessary repairs, and went right on to Baltimore this week, continuing its route. "Hello, Miss Radio," which is supposed to play the Chestnut Street Opera House this week, lays off instead. It will go to Baltimore next Monday.

"MAKING MOVIES" BOOKED

"Making Movies" is a new feature to be inaugurated in all the Keith, Moss and Proctor split week houses. The novelty is under the direction of William C. "Pop" Hart, who has been "Making Movies" in various independent houses throughout New England, where B. S. Moss noticed his work.

The idea consists of the taking of a scene from some popular motion picture, with a cast of amateurs recruited from the neighborhood of the theatre in which the "movies" are being made at that time. Hart directs the amateurs in the work on stage in view of the audience, while a cameraman "shoots" the scene. The results are shown in the same theatre during the following week, and in addition to business, are said to produce a lot of comedy. In some houses, two regular "movie" actors are carried, being a soubrette and "heavy," who do most of the comedy work, the amateurs rendering the support.

The first of the houses to hold this "Making Movies" for an attraction will be Proctor's Mt. Vernon theatre, where it will be started on October 16th, 17th and 18th. The film taken will be shown at the theatre during the following week. Keith's Prospect theatre, in Brooklyn, will be the next house to feature it, with the other Proctor, Moss and Keith houses to follow.

GRANVILLE IN ACT

Bernard Granville, who closed recently in "Paradise Alley," which went to the storehouse before it had a chance to open in New York, is entering vaudeville under the direction of Rosalie Stewart, in a new act by Arthur Swanstrom and Carey Morgan. He will be supported by two girls known as the Courtney Sisters, who also appeared in "Paradise Alley." They are not related to Florence and Fay Courtney, who are appearing in a Shubert unit. The act will open at Keith's Prospect Theatre on Thursday, October 12th.

Rosalie Stewart will also place into rehearsal this week "Boola Boola," by Arthur Swanstrom and Carey Morgan, in which Beth Beri appeared for two weeks. Pauline Chambers, once partner of Frisco, when the jazz dancer appeared in the "Midnight Frolic" atop the New Amsterdam, will be featured in the act, which will also have four boys in the cast.

N. V. A. COMPLAINTS

Billy Grady, the booking-agent, has complained on behalf of Van and Schenck, and Jack Yellen, song-writer, that Elsie White is infringing on the material of the vaudeville team, written by Yellen, in using a "wop" comedy song called "What's Gonna Be Next?"

Harold F. Chamberlain has filed a complaint against Cahill and Romaine, claiming that the latter act is infringing on his in using an electric "Stop" signal for a prop.

NEW HOCKEY AND GREEN ACT

Hockey and Green have a new novelty act in preparation, as yet unnamed, which they will present with a cast of six girls, no males to be in the act. Those who will appear include Florentine Gosnova, Helen Schroeder, Zita Zenda, Alice Moore, Florence Marshutte and Elizabeth West. Robert Marks is directing the act, which will be presented in three scenes. Hockey and Green are responsible for the book, lyrics and music of the act, which they are also producing.

ATTENTION JACK FITZGERALD

Jack Fitzgerald is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists' Club, on a matter of importance.

VAUDEVILLE

PALACE

One of the largest Monday afternoon crowds in some time, the house being sold out before 1.30. The nine acts worked fast, and apparently cut all unnecessary stuff, for at least two of them, Vincent Lopez and Van and Schenck, are doubling at other houses.

A novelty offering full of action opened the show, Johannes Josefsson's Original Icelandic "Glima" Company, doing the honors. Two glima matches started the act, and then Josefsson himself who is billed as the champ of Iceland gave an exhibition of self defense against a boxer, and in turn, a man armed with sharp knives, a man with a loaded revolver, an attack of all kinds, and for a finishing bit defended himself against the rest of the company composed of three men. The act is done along the same lines as the Jap jui jitsu offerings.

Williams and Taylor, "The Dancing Fools," filled the second spot with a variety of soft shoe dances, full of pep at times, and sold in a way that at least had the audience thinking it was most difficult.

"Extravagant Wives," a sketch that ended just where it started in so far as the characters were concerned made for a little diversion as offered by Jane Connelly and Associate Players. The action took place in two scenes and concerned a husband of the nouveau riche type and a bland creature who, as his wife, thinks of nothing but money, and drops epigrams here and there. The skit is fairly well acted, but a little louder enunciation by Miss Connelly of her lines would help those more than half way back in the house.

One of the most reliable laugh-getters in vaudeville, Johnny Burke in "Drafted," had the patrons holding their sides as usual. Most every line contains a laugh and no one could deliver the lines any funnier than Burke. After the monologue, the musical bit also went over very well.

The first half was closed by Sophie Tucker, and her two syncopators at the piano. Some new songs were done, and in place of the advertising-man bit done with a song, she did a new stage door piece of business, in keeping with her style of putting songs over in novel fashion. After a bouquet of flowers and several encores Miss Tucker gave way to "intermission."

Vincent Lopez and His Pennsylvania Orchestra opened the second half, making it short and sweet due to his doubling at the Colonial. A pretty waltz number was introduced for his first selection, this being the first song in that tempo he has played at the house. This brought his spinet into play. The subsequent numbers included two published songs and "H. M. S. Pinafore" and "The Contest."

On the strength of having once been in the movies, the Lee Kids still continue to use their old vehicle "The New Director." A new act would probably be more like it, considering the fact that many patrons have seen their offering time and time again. If Jane and Katherine are really versatile, it is high time for them to break away from the boring style of assumed sophistication and mechanical-like delivery, affected by them in their present act.

The next to closing spot brought Van and Schenck in another return engagement, who sang some old and new songs in their own particular style and technique. What a good song means to this team was demonstrated by the applause that greeted their last stuttering song, a published number.

Siegel and Irving, in "feats of strength and graceful motion" closed the show, holding the house practically intact. The team is one of the oldest in that line of work and have acquired unusual skill and polish. M. H. S.

VAUDEVILLE REVIEWS

ALHAMBRA

The Monday matinee opened to near capacity, the draw possibly being Belle Baker, who is exceedingly popular in this neighborhood. Nine splendid acts, sufficiently variegated to provide well balanced entertainment, comprised the bill that shaped up as one of the best offered at this house thus far this season.

Archie and Gertie Falls opened the show with a lively acrobatic novelty, consisting of clever balancing and some remarkable falls, which went over big.

John Boyle and Virginia Bennett followed up with a lively dancing specialty. Both have personality and sufficient dancing ability to win any audience.

Bert Levey did well as usual with his sketching. Levey makes the original sketch on a circular glass about five inches in diameter and enlarges it upon the screen by means of a mechanical contrivance. At the conclusion of the sketching he indulges in a few gags and winds up in a philosophical recitation, "Smile."

A refreshing novelty is contributed by Johnny Johnstone and Leo Hayes. Both are eccentric comedians of unusual ability who offer a nonsensical oddity, "Terry and Jerry." They effect a misfit get-up and open with an introductory number which probably gives the title to their act. It is a sort of Gallagher and Shean affair that is punctuated with witty kick lines that get over to good results. One of the men follows up with a comic lyric set to an operatic aria that is a howl. Both indulge in clowning and finish with a corking comedy number. Both are clever and their vehicle is a valuable acquisition to the two-a-day.

Jessie Busley and Company closed the first section in "Batty." This is a satirical slant on the mystery melodrama and its action revolves around its effect upon a maid who has been thrilled so much in the theatre that she can't forget it when she's at home. The piece is undoubtedly a travesty on "The Bat" played with trappings from George M. Cohan's "The Tavern." There is the familiar electrical storm throughout the action and the mysterious stranger, but the half wit of the Cohan show who frequently interrogated "What's all the shooting for?" is conspicuous by absence. However, it is splendid entertainment that is cleverly acted by Miss Busley and a capable supporting company.

Maude Powers and Vernon Wallace have a refreshingly pleasing skit in "Georgia on Broadway." Their songs and foolery is interspersed with wholesome humor that is put over with telling effect.

Belle Baker, the topline, in next to closing spot, easily registered the "wow" of the bill, with a new song cycle. It was her first appearance at this house in some time and her reception had all the earmarks of an ovation. She opened with a published number, and followed with several specials. A Hebrew comedy number and an Italian dialect plaint, "The Bootlegger's Bride," literally knocked them out of their seats, and before the mob could recover she fired over another comedy smash that brought down the house. After singing some of her past successes, the audience would not let her off until she did "Eili, Eili." From all angles Belle was the outstanding hit of the bill.

Bryan and Broderick in a charming dance fantasy scored. Their vehicle is staged nicely, and the ability of both, as dancers, is marked. They work with vim in all their numbers. The Sterlings in their skatorial novelty were among the other acts that pleased. E. J. B.

ROYAL

In very few instances have we been fortunate enough to "take in" a vaudeville show in which each act was good enough to be a headliner; yet every act playing here is just that. The bill comprises a happy selection of entertainers, which were quickly recognized as such by an altogether too small house on Monday's matinee.

Although she was given the closing position of the first half, during which in most cases, the audience commences to leave toward the ending for intermission, Aunt Jemima, the queen of syncopation, held her audience fastened to its seats while she was recalled repeatedly for encores. Jemima easily stopped the show for ten minutes and prolonged the intermission while she responded to cheers and highly demonstrative handclaps.

Aunt Jemima's act opened amid a setting along the Mississippi. She entered during loud handclapping and accompanied by her orchestra of eight, a gem in itself, she sang "Coal Black Mamma," "I'm Lonesome," and other popular numbers. Her players then played with variations, "Song of India" which brought the house to its feet.

The playlet, written by S. Jay Kaufman, and presented by William Halligan and his company scored a big hit. It was pleasing to see an audience recognize this offering in an appreciative manner as there is altogether too high class acts now being shown.

This one opens on a darkened stage, and at each side is a telephone booth into which enough light is allowed to reveal the face of the talker. Halligan, one of the talkers, between witty lines, invites his friend to his apartment to play a game of poker, but the friend has little liking for this "waste of time" and declines, suggesting that Halligan follow in his footsteps and profit by reading choice literature. After a few remarks by each the friend goes into some of the stories he has written. There are three, Guy de Maupassant's "Regrets," Lord Dunsany's "The Guest," and O. Henry's "Gifts of Magic." These are acted in turn and are well done. Halligan is a fine actor and makes the most of his lines.

"A Ring Tangle," offered by Jack Henry and Edythe Maye, is a musical comedy play which is crisp and amusing. Juliette, played by Miss Maye, is in love with Ralph, Harry Meyer's role, but before she accepts him, she decides to first allow another suitor to make love to her. Teddy, a baker's boy, played by Jack Henry, is the victim. How the latter is led on and the manner in which he finally falls in love, is unusual comedy. Estelle McMeal, the maid, sings and dances well.

Jack Wilson and his company appear in a new act and the comedian's wit is funnier than ever. The hit of Wilson's bit comes when he enters in Oriental garb "serenading" a flaming cuspidor. He too is forced to respond to more than one encore and finally ends up in a pleasing speech.

William Ebs does a ventriloquistic offering and not until the very end of the performance is the audience enlightened to the fact that the true talker is concealed in a large table lamp.

Mae Francis enters in "search of those who have the blues," and cheers them up with her songs, while Margarete Hessler, appearing next to opening on the list, plays her instrument masterfully.

Al Libby opens with a bicycle act in which he does difficult twists and stunts. Raffayette's dogs close the show with many hard tricks and high jumps. R. P.

COLONIAL

If the bill for this week is entertaining, it is more because of the merits of the individual acts themselves, than due to the way it is laid out, or balanced. In fact the first half of the show is one of the most badly balanced affairs we've seen in a long time. There are five acts in the initial portion, and of these, four are done by man and woman teams. Three acts use revolvers, so by the time the third act is shooting, the audience no longer pays attention to it. For that matter, with the blasting being done by the construction company next door, the audience would be used to it anyway.

Vincent Lopez headlines the bill with his Hotel Pennsylvania Orchestra, doubling from the Palace. If there was any doubt as to this youngster's aggregation of musicians to make good in any other house but the Palace, it was removed with the Monday matinee performance, when Lopez and his men left the audience applauding and whistling for more. He finally had to beg off with two spoken lines of thanks. He appeared in the last spot, Alba and Alba, who were programmed to close the show, being out.

The only other act to stop the show was Jimmy Lucas, who with Francene, appeared in fourth position. Lucas' act is the type, which at this house, would do one of two extremes, either flop miserably, or stop the proceedings. It did the latter, mainly because Lucas had enough showmanship to work to the gallery and balcony who are the last word as to whether an act goes over or not at this house. For a while, we were worried for Lucas as to whether the "Yiddish" bit would go over here, but contrary to what we expected, everything they did in the bit got a big laugh. Lucas will receive a surprise if he goes out front and sees in "Topics of the Day," his "Four Seasons—pepper, salt, mustard and vinegar" gag, which he has been doing for years, and which is now in the current Topics reel. Something should be done to prevent this deliberate theft of material from artists. If Lucas was spotted after the "Topics" he'd look foolish using the gag, and yet we know he has been doing it for several seasons.

The other acts were also received well. Kiyose Nakae, assisted by Prof. S. Shiba and K. Moribe gave a good interesting exhibition on the Japanese art of self-defense, showing some remarkable jiu-jitsu stunts. With the proper amount of publicity, Nakae could be made into a good act for a lower spot on the bill.

Greene and Parker did a talking act, and being on second, suffered because of the spot. A talking act was never meant for this spot, and not only hurts themselves, but the act following. Greene could get rid of a lot of his old material. A song at the finish sent them off to a nice hand.

Hartley and Patterson had to work hard at the start, but soon had the laughs coming readily with a very cute little skit called "One Night." The girl's appearance, personality and carriage are worth millions. The man also looks neat and sings well.

Mitty and Tillio did just one of the two dances which they showed at the Palace, this one being long enough for an entire act. The second man was in this dance. Their work is nothing short of marvelous, the only reason that they aren't "knock-outs" being the fact that they are "dance-artists," and haven't that American-vaudeville showmanship which generally calls for applause after every little step.

Grace Hayes opened the second half. A tall beautifully gowned woman, with a sweet face, with a delivery that gets 'em right off. She was compelled to take an encore.

Lydell and Macy were a laugh from start to finish with their "Old Cronies" skit. G. J. H.

VAUDEVILLE

BROADWAY

Strassler's Wonder Seals, the first act on the bill this week, presented only one seal, but this animal was so talented that it took the place of an entire company. Juggling, balancing, tooting horns, and performing acrobatic feats without the use of a whip and with hardly any instruction from its trainer, it showed that it was as finely trained as any seal seen in vaudeville in a long time.

Emil Boreo, in number two spot was very weak. He announces himself in a French accent and then proceeds to sing songs in Spanish and French. Most of his numbers are done to the accompaniment of much shoulder shrugging, hip waving, gesticulating and grimacing supposedly inherent to the Gallic temperament. When he got through nobody knew what it was all about. He took encores that he didn't deserve and that were entirely uncalled for. It is all right for a performance similar to "Chauve Souris" to be conducted in a foreign tongue, but as a single in vaudeville, assisted only by a pair of dashing eyebrows, a "nancy" manner and some hula motions with the hands it is distinctly not the thing.

Langford and Fredericks are seen in a lingerie shop. The young man is mistaken for a salesman by the young lady, who wishes to buy something. The act is composed entirely of special material most of which is good and is delivered rapidly and easily. The young lady is nicely built and the man does some good clowning, the entire offering being well done and well received.

Watts and Hawley, a young girl and a fat man, followed with songs. The girl is at the piano and the man opens with a good comedy number and keeps up the smiles all the way through. The young lady has a thin voice but it is clear and pleasing, so that when she sings, by dint of good expression and showmanship she puts over her numbers to a good hand. The man pokes a good deal of fun at his size, this, added to his grotesque expression and makeup going far towards making the act funny. They finish with "When You and I Were Young Maggie Blues" the girl doing straight and the man singing the jazz, this being a great finish number for them.

The Allyn and Findlay Orchestra is still in the making. The basis is there for a fine combination but the girls do not hold up their end. The young ladies play the stringed instruments, violin, cello and bass, and in several arrangements where they are given the solos they are hardly audible. The act is effectively dressed with a silver drop, lights and piano lamp and the youth of the young men, especially Allyn, with his soprano saxophone, and Findlay, at the piano makes the combination a pleasing one to watch. Several of the arrangements are novel and entertaining but there is an absence of punch finish that militates against complete success and one of the numbers, announced by Allyn as "Ultra Modern" is so much so that only a skilled musician could appreciate it. There is a girl who sings and dances, her work being very good but still not thoroughly rehearsed with the orchestra. On the whole the act shows great possibilities but should be gone over. The instrumentation, with one or two exceptions, is fine, the soprano saxophone, piano, trombone and drums standing out.

Leedam and Gardner have a good act. The man, Gardner, does straight and the girl, who is very thin, is a great comic, getting laugh after laugh through the excellent way she handles herself and her quick, clean way of putting over humorous lines.

Bronson and Edwards closed with their superb hokum, scoring heavily with all their time honored bits. Most of the audience had seen them before but they got their laughs anyway, the Collins and Hart bit making a great finish. C. C.

RIVERSIDE

A later, and yet better show at this house this week than they've had in the past number of weeks. Business was fairly good for a warm night, but there were still a great many vacant seats which should have been occupied. For that matter, with the show and the "names" billed here, there isn't any reason why any seat shouldn't be filled by someone.

A number of changes were made in the running order of the show from the way it was programmed to play. And of show-stopping features there were plenty. The first to do this was Jim Thornton, on fourth, slated for second. His opening songs were rather weak, and following one after another, didn't go quite as well as they might have, with a little talk between each number. And even old age is hardly an excuse featuring a gag about "Adam leaving the bear behind." But it must be said to Thornton's credit, that it isn't his age or sympathy which gets him his laughs and applause. For when it comes to bright, snappy, up-to-date gags, Thornton can hold his own with the best of 'em. And he did here, everything he said getting a big laugh. The medley of old songs at the finish brought in the sentiment angle. If anyone has a right to do that, it is Jim Thornton.

The other act to stop the show was the sixth, closing the first half. Van and Schenk, who are doubling from the Palace. These two boys never get tiresome. They don't stall with bows, or keep the orchestra playing in order to jockey applause. They just take one bow and then give the audience the encore they want. That's why Van and Schenk are headliners. They are not just "performers." They are artists. And on Monday night, when they ran out of encores, they showed that they don't have to sing. They took the cornet and trombone from the orchestra musicians and really played them!

The next show-stopping episode was offered by the house orchestra themselves! It's a rare enough incident when an audience applauds an orchestra always in the house, but when the orchestra stops the show—it's a nine days' wonder! And that's what Julius Lenzberg and his gang did. Lenzberg has learnt to play the saxophone, and uses it on intermission numbers. The selections were the "South Sea Moon" and "Listin' On Some Radio."

Then came the best and most conscientious family dancing act in vaudeville. Kitty Doner, with her brother, Ted, and sister, Rose. A trio of personality and life. Even the pianist, Eddie Fitzgerald, has absorbed their peppy mannerisms. Kitty's clowning is funny and even broke up the others in the act for a while. They're in a class by themselves.

All the preceding acts had stopped the show, leaving it seem little more for anyone else to stop. Yet, Harry Burns, with Charles Senna and Carlena Diamond, appeared shortly before 11 P. M., and also tied up the works. Everything in the act is a comedy classic, and all are perfect, including Miss Diamond's figure.

The other acts also did well. Dezso Retter is too good to be used much longer as an opening act, and in that spot can't do justice to himself and the funniness of his material, which consists of burlesque tumbling, posing, and a wrestling match against himself.

Kovacs and Goldner do a concert offering on number two, showing good ability and judgment in a selection of repertoire for vaudeville. They were well received. And, my dears, they're not wearing short skirts any more.

"Are You Married?" was a laughable farce, well-written, except for the finish, and fairly well done by the cast on third.

Wilbur Mack and Gracie Deagon, assisted by Grant McKay, will have an excellent vehicle after they cut ten from the twenty-five minutes of its running time, and take that ten from the first part of the act. Kate and Wiley closed. G. J. H.

EIGHTY-FIRST STREET

Joseph Howard and Ethelyn Clark finished first, by a wide margin, in the popularity handicap at this house. Seldom, if ever, has this duo of delightful entertainers faced a more enthusiastic assemblage. Such a welcome would have warmed the cockles of any performer's heart, and it may well be said that Howard and Clark responded to the occasion by giving added zest to their song offerings and working with a gusto that seemed to exceed even their previous best.

Their tabloid musical melange, "The Rehearsal," is by far the best of their series of vehicles. A studio set is employed, with Howard opening with the chorus of an old favorite "Hello, My Baby," done over a phone, which provides a splendid introductory for Miss Clark. She is to try out for a prominent manager and the rehearsal of her numbers comprises the act. She does a clever impression of Fannie Brice's "My Man" number from last year's "Ziegfeld Follies," a number from "Good Morning, Dearie" and a new number by Mr. Howard. The latter has his inning in his vester-year success, "What's the Use of Dreaming." The reviewer has seen many character singers do this song, but none has come within a shade of Howard's interpretation. The act is brought to a fitting close with a medley of Howard numbers dating back a decade or more. Miss Clark's accompaniment in a new and gorgeous gown creation for each number provided a welcome treat for the feminine eye.

Second honors of the bill were easily earned by Mauffice Golden and Company in their delightful fantasy, "Movie Masques." This is an exceptionally splendid dance production that could stand upon its dancing alone, but is enhanced further by a novel introductory. Mr. Golden, its producer, was formerly a member of the Boston Opera Company. He confines his activities to one solo and announces for the dancing stars.

The set employed represents a radio receiving station atop one of the tall buildings. The radio flashes that the movie stars at Hollywood are giving a masked ball. The dancers come on, individually, representing a dozen of the most popular stars in cinemaland. For instance the opening number is supposed to be Valentino and Ayres in an oriental dance from "The Sheik," another gives a dance impression of Constance Talmadge in "Polly of the Follies." The three dancers proceed to double and come back as Mary Pickford in "Fauntleroy," Harold Lloyd in "Sailor Made Man" and Doug Fairbanks in "The Mark of Zorro." The trio of dancers are accomplished artists in their line and contribute a degree of artistry to their work that will make this offering a welcome acquisition to any first class bill.

Vasco, a musical marvel, billed as "The Mad Musician," gave the show a speedy start with a musical novelty. In the fifteen minutes running time he plays no less than thirty different musical instruments.

Espe and Dutton have one of the best herculean feat offerings that has been shown hereabouts in quite some time. They open with a musical number, one playing a violin and the other a harmonica. They do a snatch of dancing and then go into their marvelous cannon ball juggling.

"Around the Corner," a double exposure stunt, featuring Billy Chase and Charlotte La Tour, is a pleasing novelty, which suffers mainly through lack of punch. The setting represents Fifth Avenue on one side and the ghetto on the other. Two couples are holding clandestine meetings. The society couple's mode of love making is counteracted by the rougher pair. It all ends with the same result, both girls walking out on their respective Romeos.

Lynn and Howland were as pleasing as usual with "A Racy Conversation," which is a happy blend of comedy and songs.

E. J. B.

CENTRAL

"Gimme a Thrill," the Joseph M. Gaites unit, reverses the usual procedure for these entertainments and puts the revue feature first.

As far as the vaudeville end of the entertainment is concerned, Max and Moritz, the trained apes, who open that section of the bill, walk away with the honors. These animals show practically human intelligence, are clever, funny and received a big hand, being pretty nearly a show stopper.

Gene Barnes and Company in "A Pressing Engagement" started well and finished poorly. The straight comes on the stage in dressing gown and announces to the orchestra leader that the tailor has not yet brought his pants, so that he cannot do his act, the tailor comes on with the straight's pants and the comedy starts. Most of it is good, some of it lapsing over at times into burlesque. Barnes works with a Hebrew accent and at times interpolates Hebrew or Yiddish expressions that might be funny if you knew what they meant. There are laughs aplenty but there was an undercurrent of dissatisfaction with the work of this pair. Barnes is tall and grotesque, and makes the most of his nose, which is a lot.

Herbert and Baggett present their acrobatic, singing, dancing and talking specialty. Herbert will be remembered for his work in the Ziegfeld "Follies" two years ago. His act is practically the same and still goes well. The finish is good.

Sorel and Gluck in "The Nymph and The Fawn" is artistic, well executed, and fairly simple to understand. Most of the girls in the company show to advantage in this scene, in fact they show as much as the law allows. And the law in New York is lenient.

We said the trained apes walk away with the honors. This is not quite so. The Tip Top Four is a good-looking, pleasing quartette that can sing and does. The voices harmonize well, none of them standing out with the possible exception of the bass and second tenor. They were called back for several encores which they gave with a will and put over as if they enjoyed singing together. Their choice of songs is also to be commended.

The Revue portion of the unit is delightfully staged, handsomely costumed and thoroughly enjoyable. The book is by Will B. Johnstone, the music by Tom Johnstone, staged by Lawrence Marston, with numbers by Vaughn Godfrey. There is a definite story running through the whole thing. The young heroine wishes to be thrilled and the rich man, poor man, beggar man, thief, doctor, lawyer, merchant, chief all promise to thrill her and win her with their particular variety of thrills. The scenes go from Wall Street to the Beauty's Boudoir, a Hawaiian Bathing Beach, Chinatown, an Opium Den, the court room, the Sheik's tents and finally back to one where the young doctor wins her hand and heart. A dance executed by Jack DeFay and Frances Nanine stands out as an excellent interpretative bit that proved more or less of a sensation. For laughs, the opening scene on the Hawaiian bathing beach is to be recommended, the eight men, all dressed as bedraggled castaways, doing a burlesque on aesthetic dancing that was a masterpiece of hokum.

Some of the other scenes, such as the opium den and the rain scene stand out either because of their novelty or costuming. The outstanding musical numbers are "Gimme a Thrill," "I'm Saving You For a Rainy Day," "Wall Street Blues" and "Come Back San Toy." The Gardiner Trio, Jane Hurd, Felicia Sorel, Frances Nanine, Jack DeFay, S. Gluck, and Myrtle Palfrey stand out for their excellent work and the choristers are well trained, shapely, though not particularly beautiful. Taken all in all the show is a success but the vaudeville end should be strengthened. C. C.

VAUDEVILLE

HAMILTON

(Last Half)

The dreaded "opening matinee" for both acts and orchestra proved to be an exceptional gala affair on Thursday afternoon. For almost every act on the bill was so enthused over the way their music had been played on Thursday that the majority of them either had some comment to pass within hearing of the audience, or complimented the leader, William McElwain, right over the footlights. Janet Martine went off, after doing her act, exclaiming in her cute accent, "Feel But that's a wonderful orchestra!" Chief Caulpican also bent over and shook hands with the leader, thanking him for the way his music was played. All the other acts visibly appreciated the orchestra. We mention this because it meant that a wonderful show would be played for the remainder of the week. It showed a willingness of the entire bill to co-operate with the musicians and not to find petty faults. The greatest thing in the world for any show is to have a "Mutual Admiration Society"—one of those, "you like me and I'll like you." Everyone feels better and worked better for it.

Weston's Models were the openers, doing a series of poses in makeup giving a marble effect to their reproduction of famous sculptures, and also some original ones. All were excellently done. Espe and Dutton scored heavily in the second spot with their acrobatic work. The weight-catching of one was sensational, and the gymnastic work of both at the finish of the act very good. Their costumes in the last part of the act, however, might contain a little more cloth, for at present they show as much of their bare bodies as the average oriental dancers do, and a little more.

Janet of France, otherwise Janet Martine, supported by Tommy Tucker, is doing a "personality" act, in which she shows herself to better advantage than she has in any vehicle she has used in the past few years. She is adorable at all times, and the audience can't get enough of her. For a boy who has been doing mainly piano accompanying for the past few years, Tommy Tucker is doing excellently with his reading of lines and his general support of Miss Martine.

Wilfred Clarke, with Grace Menken and company, appear in their "Now, What?" farce, and kept the laughs coming all the time they were in view. The pink gown of Miss Menkens is one of the daintiest we have seen in years, and always aroused the admiration of the entire audience.

Chief Caulpican, assisted by a girl at the piano, stopped the show. The Indian baritone sang his best, and certainly has a beautiful voice. He can hold a feature spot on any bill and be sure of success.

One of the cutest dancing acts seen in vaudeville is offered by Richard W. Keene and Bernice Speer, with Violet Palmer. Cute, because all three are youthful, good-looking, and have excellent abilities. Keene and Miss Speer as dancers and Miss Palmer as a pianist. Keene does tap and eccentric work in a style all his own, and Miss Speer does steps unequalled by any girl dancers. Miss Palmer does more than play the piano, coming in for talk and dance bits, and doing what the average piano-accompanist doesn't do—shows a very lovable personality. G. J. H.

PROCTOR'S 58TH STREET

(Last Half)

The afternoon crowd which greeted Eddie Carr and Allan and Howard and other entertainers was small, to be sure, but it was not long in appreciating the bill offered them.

Topping the list was Eddie Carr and his "Four Cherubs." Carr, like Dave Thursty, who followed him, knows how to play his audience. Carr's bit, "The Horrors of 1922," is original and is put across with an "understanding." This fellow starts with an amusing introduction and a song which precedes the entrance of his "Cherubs," who enter one by one in the characters of unknown unfortunates. The comedy is lifted to a higher elevation and all five then commence whole-hearted attempts to please their listeners with songs, dances and wit.

Following closely in the footsteps of Eddie Carr, Jack Allan and his partner, Jessie Howard, handle their skit with little fault. Both are of a taking personality and find no trouble in bringing out their gags. Toward the close of the act Miss Howard dons the scanty attire of the Orient and reveals a form and camp dance equal to any of Ziegfeld's people. Paul Gerardi Smith, the author of the chatter and songs, has found the right pair to offer his stuff. Each of the above acts are well enough for big-time.

Lave Thursty, in the role of one of the idle rich, enters in a much worn dress suit, but in spite of this he wears a monocle and a cane. Immediately upon his entrance he showed the happy faculty of making his hearers and himself one. They laughed with him in his comic talk and not at him.

A complete novelty came with the next act in the form of "A Pet Pourri of Electrical Nonsense," offered by Fred La Riene and his company. The act is novel and unless something unforeseen happens, it will find its place in big-time before long. La Riene makes several electrical experiments upon the stage and is assisted by his company of six, who are picked from the audience.

Frank J. Sidnet and company do trick jumping and Overholt & Young commenced the bill in a refined comedy satire. R. P.

COLISEUM

(Last Half)

The show for this half of the week was below the standard of the others which have been booked into this house for the past few weeks. One could call it entertaining enough, but after seeing some of the exceptional bills which have been playing here it wasn't quite up to expectations.

The value of appearance to performers was shown in the first act, Amorosa and Obey. As far as actual work is concerned, they do a dandy act which can hold its own with any. But the woman's taste in costumes, or lack of taste spoiled the act.

Larry Larke, billed as "The Boy Baritone of Washington Heights," was on second, assisted by another youngster at the piano. Both boys are neat, and make a good impression with their appearance on their entrance. But the billing of the "boy baritone" was too heavy for his abilities. The lad has good enunciation, and with proper direction could really make a very effective singer, even though his voice can't be classed as a "baritone," or any other type. It's just a fairly good voice for a kid, badly handicapped by a repertoire which a concert artist would have selected. With a cycle of lighter numbers the boy would have a better chance.

Briscie and Rauh do a light comedy turn called "The Brave Coward," written by Harry Langdon. Miss Briscie and Al Rauh are pleasing performers and handle their material to good results. They scored heavily here.

Frank Van Hoven was a comedy scream as usual. Everything he did or said resulted in a shriek of laughter, even though he balled up a few legitimate stunts by giving the people sitting in the box a glimpse of how the stunt was done. The one part of the act which was undiplomatic was the paying of the kids in two bit pieces, and with fifteen cents in view of the audience. It would have been better to pay the kids back-stage, and not let the audience know anything about it, or if he had to pay them in view of the audience, slip them each a dollar bill and make them give it back to him later.

George Watts and Belle Hawley were more than pleasing with songs. Watts is funny on the strength of his makeup alone, and the contrast with the sweetness of Miss Hawley made him all the more laughable.

Ona Munson and company were billed to appear in a second edition of the "Manly Review." The "second edition" consisted of new wardrobe on the part of Miss Munson. G. J. H.

PROCTOR'S 125th STREET

(Last Half)

Heading the bill of a fair show, Andrew Mack dropped around to this theatre to scout up old cronies and renew acquaintances with his audiences. The Irishman was enthusiastically received by the majority of the house which had gathered to greet him. The audience was slow in making its appearance, but by the time Mack put on his act the place was crowded to standing room.

Andrew was greeted with applause the moment he stepped before the lights. To start his stuff off he handed out several jokes that were eagerly received. He followed this up with some of the older Irish comic melodies, including "Finnegan's Ball." Being recalled a couple of times, Mack topped off his act with a few Irish steps which he handled gracefully.

The show opened with a real punch when Van Ceilo and his female partner came out with their "Foot Feats," a real clever bit of barrel balancing. Van Cello started out with juggling three hatchets and soon after commenced his barrel stunts. One of the best he did was to keep time with the orchestra's playing of "The Turkey and the Straw." While laying on his back upon a table, Van Cello poised a striped black and white barrel upon his feet and when the music started the barrel was thrown into operation. Van Cello's time was perfect and it brought down the house.

Lucy Harron and Harry Holden, in putting on the "Bill Poster," were slow to start the ball rolling, as the commencement of their comedy was rather crude and failed to make any remarkable hit with the house. Holden, at the finish of their act, played a guitar, while his partner revealed a fairly good medium voice. The act was placed almost entirely upon Holden's intimacy with the audience, when he joshed many of those present in a good natured way.

"The Isle of Smiles," headed by William Polard and Frank Hall, failed to make an impression upon the audience, as the comedy is dull throughout. This bit of the act could and should be revised and a sprinkling of live stuff thrown in to insure a success. The dancing of the four girls is well enough and the singing is passable. The scene takes place upon a supposed "womanless" island, and just about as the two fellows are about to give up, the girls make their appearance and liven up things a bit. However, if the author desires any kind of a run he should live up to the comedy. R. P.

OPEN WEEK ON PAN TIME

Vaudeville has been discontinued in Everett and Bellingham, Washington on the Pantages time, leaving an open week in which the jump from Saskatoon, B. C. to Spokane will be made.

STATE

(Last Half)

The Lew Cantor Unit comprises this week's show, and is composed of four acts, plus an afterpiece in which all of the acts take part. The afterpiece is entitled "You'd Be Surprised."

The Lampiris opened the show with a series of burlesque stunts on different illusions and similar tricks, running through them about the same way that Joe Cook might run through his stuff. At the close of the act the man did a legitimate trick with the girl, the latter escaping from a trunk bound with rope.

Dave Bernie, with Remont and Bowers, filled the second spot, Bernie being at the piano, while the girls sang several songs. At the piano Bernie also sang a song or two and filled in the intervals with a story. The girls had good voices, pretty gowns, and after singing some popular numbers closed with a medley of songs heard in late New York productions.

Nothing else on the bill could touch the act of Mason and Cole for real merit. In a pretty little set depicting a garden in front of a house, the girl and boy indulged in lovers' quarrels, the girl consistently branding him as a "cheap-skate" in a consistently funny manner. The girl did a little crying that was so real some of the girls in the audience began to get hysterical, also in their laughter. The offering is rounded out with a song and closing dance that would do credit to a dancing act.

Clayton and Lennie, straight man and English comic, have some funny spots in their act which they made the most of. The bit of the abused Englishman and his retorts was rather long and could be cut down with good effect. Before leaving, straight man in the act announced that there would be a surprise act next and asked the audience to be unafraid when the lights went out.

"You'd Be Surprised," presented by Lew Cantor, was billed next. In the act all of the previously mentioned acts appeared at the home of one, where a surprise party was being given. The surprise was in the nature of songs and dances. Clayton and Lennie worked throughout the piece and were largely responsible for the comedy section. All of the men finally succumbed to the charms of the ladies after one couple started it, and toward the close all appeared in Spanish costumes. The lights went out at the finish displaying the luminous gowns. M. H. S.

PROCTOR'S 23rd STREET

(Last Half)

The current bill is unusually good for this house, six clever acts dividing honors with Wallace Reid and Bebe Daniels in a cinema version of "Nice People."

Pierce and Goff, two young women of pleasing appearance, open the bill in a delightful musical act. For their introductory they offer a duet, one playing a muffled cornet, and the other getting in some clever work on the xylophone. They follow up with another lively number, with the cornetist discarding that instrument for the piano. For an effective get away they offer a medley of popular numbers. The act was thoroughly enjoyed and got a big hand.

Ring and Norval started the comedy section going with a next comedietta, "Reno Bound." It is a satire on a newly wedded couple that is cleverly handled and replete with laugh material. An introductory set to music and another song later in the act were material additions to this offering.

Jack Inglis went big in his usual routine of "nut" stuff. He gives a series of impersonation travesties in a burlesque recital of "The Face on the Barroom Floor" that handed them a roar. With a telephone as an aid he got his gags over, by asking the questions and repeating the answers. Inglis has one of the best single acts he has ever had and should do well on any bill.

"Twenty Years Ago" is a playlet designed to display the singing voice of Gerald Griffin, its featured member. There is a thread of story, but everything is shaped to build up nicely to his songs, which are of Celtic variety. At the opening Griffin appears in character, gazing in an album and singing "Macushla." His daughter asks about her mother, who is dead. The ensuing narrative of his boyhood days are enacted. There is a flash back epilogue for a finish. Griffin is supported by a man and a girl. He has a pleasing tenor voice and his songs were especially well received. This looks like a capital offering for the small time houses.

O'Neill and Plunkett have a black-face specialty that revolves around a comedy "crap game." Their make-up, representing darktown sports, and their lines were sufficiently humorous to get them over.

Herbert Barnett, the midget, assisted by a five piece band, offered a series of song characterizations and dances, which did nicely in closing spot. E. J. B.

ORPHEUM OFFICIALS IN NEW YORK

Morris Meyerfeld, of the Orpheum circuit, visited New York for several days during the latter part of last week, on his return from Europe. He leaves for Chicago this week. S. Laz Lansburgh, west coast representative of the circuit, was in New York at the same time.

FIFTH AVENUE

(Last Half)

A rattling good bill, comprising everything that is anything in the way of diversifying entertainment, is being offered at this house for the last half. Its entertainment ability was severely tested on Thursday afternoon. But even the soaring antics of the thermometer did not retard the efforts of the players nor the signs of appreciation from the audience. Fortunately, it was typical warm weather entertainment, comprising for the most part novelty acts and other contributions of a frothy nature.

The Nelsons, a male trio of hoop manipulators, gave the show a good start and lost no time in landing with the audience.

Jack Joyce, a monopedic dancer, on next, cleaned up with a clever routine of difficult steps, using a crutch for the missing leg. During the act he mentioned that the missing limb was "somewhere in France." The audience immediately warmed up to him, and was his from then on. After doing a series of familiar stage dances he came down to the orchestra floor and persuaded a young woman to assist him in a ballroom number. This touch of intimacy went over big.

Burns and Wilson have a comedy skit called "The Untrained Nurse," with the female handling the comedy as the nurse. There is ten minutes of rapid-fire gags sustaining the hospital idea, with songs for a finish. It is a low comedy affair, with any number of veteran gags, but, nevertheless, the audience ate it up.

The real class mate of the program was sounded by Higgins and Bates, two remarkably clever young women, who have a dancing act that is all that could be desired. Both radiate pep and personality, being accomplished dancers as well. They carry a special setting and a pianist, who accompanies them for their dances and fills in the waits with musical selections. The girls make three changes, each successive costume more unique and dazzling than its predecessor. They open with a lively double number. Miss Bates follows with an acrobatic solo, while Miss Higgins comes back in an artistic oriental number that commanded many rounds of applause. For a wind-up they do another double that brings down the house.

Jans and Whalen scored their usual hit with their nifty nonsense. One of the men, who plays straight, is an accomplished dancer, while the other is a "nut" comic to perfection. A travesty on the present day flapper was a howl and got the boys over to great results.

A touch of fantasy is supplied by "The Curio Shop," an artistic dancing act which has chosen an episode from Dickens for an introduction. The setting is an interior of the curiosity shop. The aged custodian explains in a prologue that the curios come to life for a frolic each night at the stroke of twelve. The clock strikes, and the ensuing antics of the clock ornaments, the jap doll, the marchioness figure and the dutch wind-mill girls spin out the remainder of the entertainment. The act enlists the services of five dancers who give a varied program, with artistic ballet stuff predominating. An especial feature of the offering is a duet number by the principal man and woman dancer. Their performance is as fine an exhibition as the reviewer has ever seen.

Walton and Brant were the usual hit in their absurdity, "Huh," with the female comic keeping them in roars with her dirty dame take-off.

Ben Beyer, a comedy cyclist working in black-face, provided a happy blend of comedy and thrills. E. J. B.

AMATEUR AT RIVERA

"The Rivera Follies," with a cast of nearly fifty amateur performers from the neighborhood, is to be one of the features of the week's bill at B. F. Keith's Rivera Theatre beginning this Monday. Special scenery, costumes, lyrics and music are used in the act, which is drawing big business to the Rivera.

AMERICAN ACTS IN BRUSSELS

BRUSSELS, Belgium, Oct. 9.—The Shirley Sisters, Nina and Partner and Torcat and his roosters are appearing at the Palais D'Ete here. The Shirleys and Nina and partner are natives of the U. S. and Torcat, although French by birth has played in America for many years.

HYMER GETS ORPHEUM ROUTE

John B. Hymer has been routed over the Orpheum circuit, and will appear in his playlet, "Tom Walker in Dixie." He opens at Des Moines on October 22nd, (third of a Century week).

SMITH AND COOK IN FIELDS' ACT

Smith and Cook and Miss Nellie Cook have shelved their vaudeville act and will be seen in the W. C. Field's Subway act.

VAUDEVILLE

AUNT JEMIMA AND ORCHESTRA

Theatre—Jefferson.
Style—Singing novelty—orchestra.
Time—Twenty minutes.
Setting—In "Three."

Aunt Jemima in vaudeville, backed up by Joe Raymond's Little Club Orchestra, is certainly worthy of a big time theatre hearing. She was seen last year in George White's "Scandals," and also at a local cabaret or supper club. Doing her same style of "blackface mammy" singing, she stopped the show when reviewed. The orchestra played perfect accompaniments, and their other renditions of jazz were far above the average orchestra, the combination being well directed and capable of playing in an even tempo and unusual rhythm. There are eight pieces in the orchestra including the leader.

Aunt Jemima's first selection was a published number of the ragtime type. She was clad in a red dress with white apron, and silk shawl or bandana, head-dress, and colored to a high brown. Altogether she made a picturesque appearance. After another published number the orchestra played the "Song of India," using an arrangement similar to that used by Paul Whiteman, and followed with a jazz tune. Aunt Jemima sung several other numbers accompanying some with a few steps, and the orchestra filled in the intervals with published numbers among them being "Hot Lips" which was done unusually well. At the conclusion of her performance, before taking her two encores, she slipped off one of her gloves, which was the signal for additional applause to break loose.

Having a fine voice in the bargain, and pleasing style, plus a smile that shows a row of perfect white teeth, Aunt Jemima and Joe Raymond's Orchestra ought to have easy sailing at any vaudeville house.

M. H. S.

BRENNAN & WYNNE

Theatre—State.
Style—Singing.
Time—Thirteen minutes.
Setting—Special in "One."

Two women enter through openings in the special drop used and in verse tell the audience that one, who is dressed in an old fashioned crinoline gown, will sing the songs of the past, while the other, attired in a black lace, modern dress, will sing the modern songs, the audience to judge which they like best. The competition idea is good, and earns applause after each sings a song. Four old time melodies are sung by the one girl, and the choruses of the same number of popular songs are rendered by the other. Both have pleasing voices and pleasant personalities. At the closing, both harmonize in a special song, one singing the simple melody and the other ragging it. The idea is a good one, and is well handled by the artists.

H. E. S.

LESS AND GERTIE ASHWELL

Theatre—Jefferson.
Style—Dancing.
Time—Ten minutes.
Setting—In "One."

After the opening song and dance, the subsequent offerings were a series of hard-shoe buck and wing dances very well done. The girl did a single first, in an abbreviated costume and her partner followed with some good taps, repeating with another on the same style and joined by the girl for a double done as the closing number. Both have some excellent taps and work in a neat manner, evidently having done that kind of dancing before. Makes a fair sort of act for the average second spot.

M. H. S.

NEW ACTS AND REAPPEARANCES

"AROUND THE CORNER"

Theatre—Coliseum.
Style—Sketch.
Time—Sixteen minutes.
Setting—Full stage (special).

The idea for the staging of "Around The Corner," may have been inspired by another playlet which has been playing vaudeville for the past few seasons, called "Indoor Sports." The latter shows a hallway, with two different rooms on each side of the hall, and what is going on between a couple in each room.

"Around the Corner," shows a street corner, where two different couples meet on each side, and what happens. In this playlet, the theme is contrast. One side of the street is the poor side and the other belongs to the rich. One couple is of the higher classes and the other is of the plebian class. Evening dress is the attire of one couple, while the typical "Tent' avonoo" wearing apparel adorns the other two.

The proposal of each young man is shown, and their acceptance. The rich plan to go to Paris for their honeymoon, and the poor to Schenectady. Then the tuxedoed chap announces to his sweetheart that he has failed in business, but can begin all over again in Paris. The poor fellow tells his "goil" that he has lost his job, but can get another in Schenectady. Follows then the process of both girls giving both the air. The girls decided to go home alone and the two boys meet. They look at each other understandingly, and both sigh, "Ain't women hell!" Curtain.

At present, the entire business is just entertaining. It might do for a big time, but its value on the two-a-day route is very doubtful. However, they can be cheered by the fact that the playlet can't miss in a family house.

We can't help but think, though, of a hundred possibilities which the author of "Around the Corner" has overlooked, which would make great comedy situations. Perhaps he intended it for a lesson in psychology.

G. J. H.

EDDY ELKINS' ORCHESTRA

Theatre—Coliseum.
Style—Orchestra.
Time—Eighteen minutes.
Setting—Full stage (special).

Eddy Elkins and his Pavilion Royal orchestra are the latest combination of musicians to enter the ranks of vaudeville. Of the many orchestras which have entered vaudeville since the craze for them started, but three or four have been really worthy of big time. Elkins can pride himself that he and his boys can be added to that small number.

Nine pieces, in addition to Elkins compose the orchestra. Their repertoire at this house ran as follows: "The Sneak," "My Coal Black Mammy," "To A Wild Rose," "Hot Lips," "Parade of Wooden Soldiers," and for encores, "Nobody Lied," "Song of India" and "Canadian Caners."

They stopped the show here, leaving the audience applauding into the showing of the motion picture. The boys look neat, and still better, all are very good musicians.

Elkins has a smile that's worth a million dollars, and an attitude of accepting applause and giving bows to his men which may well be copied by a great many other orchestra leaders. The instrumentations are fine, the rendition of all the numbers being exceptionally good. One of the saxophone players is featured. This orchestra can score in any theatre.

G. J. H.

HERBERT BARNETT AND BAND

Theatre—Greenpoint.
Style—Novelty.
Time—Twenty minutes.
Setting—Full stage.

The featured member is a midget, who has appeared in vaudeville in the act, Captain Barnett and Son. He is a "pint size" comedian, who offers several songs, some impersonations and a couple of dances.

The band is a five piece combination, comprising two girls and three men, costumed in artist smocks. They accompany Barnett in his songs and dances, and later register on their own account in several orchestral numbers.

The band plays a lively introductory to bring the midget on. He immediately goes into a comedy number and winds up with an eccentric dance. A Gallagher and Shean impression serves as his second contribution. The band is then given full sway and come through with a lively pot-pouri of popular numbers. Barnett returns, costumed as the smallest shiek in captivity, does "The Shiek" to an improvised lyric, and then goes into a burlesque oriental dance. The band offers another lively number, with the midget doing a ballet dancer burlesque, this time garbed in blonde wig and soubrette costume.

While the act is entertaining, Barnett working hard throughout, it does not seem to have finish. Its performance here had all the earmarks of a "break in" showing. A few more rehearsals of the band would probably achieve greater results for this offering.

E. J. B.

WARSLEY AND HILLIER

Theatre—Jefferson.
Style—Comedy.
Time—Fifteen minutes.
Setting—In "One."

Straight man and German dialect comic with a typical small time routine of stuff. The three biggest gags of the act, are all overworked wheezes such as the one about the comic forgetting to pull down the shades when kissing his wife and the comic retorting that he was not home that night. The two others that are relied upon are equally as old. After the funny business was attended to, the straight man sang a published number in an excellent voice, but not always making his words intelligible. After an encore on the song and more gags did some extemporaneous verses and then closed with a duet. Between the two of them they are capable of putting over some material worth while listening to, and it ought to be easy enough to get some stuff that is a little different, thereby making a good act out of their efforts.

M. H. S.

KENNEDY AND MASON

Theatre—Greenpoint.
Style—Songs.
Time—Fifteen minutes.
Setting—"Special," piano in one.

This act is done by a man and woman, who have a well balanced collection of songs. The man is a pleasing lyric tenor. The woman is a coloratura, who harmonizes in the numbers and also acts as the accompanist. A ballad duet gives them a good start, which they follow up with a novelty number that is equally good. The man then uses an Irish number for a solo, with the woman retaliating with a classic piece. An operatic duet provides an excellent finish that gives full play to their charming voices.

The act went over big, and looks like a winner for the big small time houses.

E. J. B.

LORRAINE AND CAGWIN

Theatre—Jefferson.
Style—Dancing.
Time—Seventeen minutes.
Setting—In "Three" (special).

Assisting Lorraine and Cagwin, is Miss Margaret Davies, a cute little dancer who has great possibilities. The place is a dancing school according to the opening song that preceded the first dance between the boy and girl while one of the boys was at the piano. After the opening number one of the boys arrived as an Apache and sang in French, a male version of "Mon Homme," making it "Mon Femme" and was joined later by the girl. After some of the Apache business, they did a jazz acrobatic dance.

One of the male members of the team then came out and announced that he would sing several of the songs he had sung in the past while in productions and included a song or two from "The O'Brien Girl." His voice was rather husky and not very loud. Which may be due to a cold.

The girl followed with a jazz kick dance, making of it a fair sort of solo. The piece de resistance of the act was the closing number which is billed as "the moth and flame dance." With subdued lights, the men came on with a torch on top of high stand and leaned against it as though they were a piece of statuary, as though the whole thing was meant to symbolize the "flame." Out of the torch was a flame composed of red crepe paper streamers blowing up and giving a very fine fire effect. They sang a song about the moth and the flame. Until the girl joined them and while one of the men leaned and sung at the flame, the dance team did a sort of acrobatic dance that was supposed to be the moth dancing around the flame until she gets her wings singed. The dance was very pretty, a table being used on which they did some stunts, with lighting effects that blended well. With more work the act ought to make a fair dancing novelty for the three a day, and later the better houses. The act is well staged, and the cys well arranged. The costumes are nifty also.

M. H. S.

LESTER BERNARD & CO.

Theatre—State.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Special.

This act might be a burlesque version of the Heaven scene in "Lilliom." There are four people in the cast, one of whom represents St. Peter, one lady of the gold digger tribe, another a Jew comedian and the last an elevator operator, making the trips between the gates of Heaven and the entrance to Hell.

At the rise of the curtain, St. Peter, a long white-bearded man in a cutaway coat is discovered telling the woman she has sinned too much to go anywhere but Hell. The elevator takes her down, its course recorded by the rising "mercury" on a large thermometer.

Then George Washington Cohen comes in and proceeds to bull his way through the pearly gates. Considerable comedy is obtained by use of an electrically lighted star which flashes red when a lie is told and white for the truth. The girl comes back because she doesn't like Hell one bit, and Cohen recognizes her as an old flame. He tries to get her into Heaven, but finding St. Peter unwilling to admit her, gives her his white card which is the entry to Heaven, and takes her red one. St. Peter rewards his selfishness by giving him permission to enter Heaven, but when Cohen discovers his wife is already there, waiting for him, he decides to take the elevator down to the devil's quarters. The act has lots of good laughs and is a good novelty.

H. E. S.

CLIPPER

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan, President and Secretary
Frederick C. Muller, Treasurer

1658 Broadway, New York

Telephone Circle 9112-9113

WALTER VAUGHAN, EDITOR

New York, October 11, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.

Phone Dearborn 1776

ROBERT D. BONIEL, MANAGER

San Francisco Office—830 Market St.

R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

Room 307

1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C. England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W. England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for Oct. 1, 1922.

State of New York, ss.:
County of New York }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Walter Vaughan, who, having been duly sworn according to law, deposes and says that he is the editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1658 Broadway, New York City.

Editor, Walter Vaughan, 1658 Broadway, New York City.

Managing Editor, None.

Business Managers, None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Clipper Corporation, 1658 Broadway, New York City.

Orland W. Vaughan, 1658 Broadway, New York City.

Frederick C. Muller, 1658 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

MORE LIFE MEMBERS FOR FUND

The list of life members in the Actors' Fund continues to grow, and this, in addition to the fast growing number of annual members, is bringing the actors' portion of the fund which they are raising to match the \$5,000 held by the CLIPPER up to a large figure.

During the past week two more actors became life members in the Fund. Walter C. Kelly, the vaudeville actor, took out a life membership and in addition to this made a contribution of \$10. Johnson Briscoe, actor, also took out a life membership.

In addition to this, Joseph Clark made a contribution, Annie M. Warren and Charles C. Davis became associate members, while annual memberships were taken out by Manda F. Bernard, Annie M. Kent, Harry Willard, Lloyd Gilbert, John McKenzie, Toto Hammer and Frank D. Berst.

The list of members to the Actors' Fund now contains the following names:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillion, actress.
Dorothy Keeler, actress.
Jesse Reese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillion, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
Manda F. Barnard, actress.
Annie M. Kent, actress.
Harry Willard, actor.
Lloyd Gilbert, actor.
John McKenzie, actor.
Toto Hammer, actor.
Frank D. Berst, actor.
William Desmond, actor.
Sam Jackson, vaudeville.

Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.
Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actress.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.
Ruth Hoyt, actress.
Henry Morey, actor.
Robert Barrat, actor.
Paul Petching, actor.
Harry Weaver, actor.
William Bures, actor.
Theodore Bendix, musical director.
Jean Bedini, producer.
Sam Rice, manager.
George King, office manager.

ANNUAL ASSOCIATE MEMBERS

(Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.
Charles N. Beff.
Annie M. Warren.
Charles C. Davis.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.
Florence Emmett.
Carrie Holbrook.
Johnson Briscoe.
Walter C. Kelly.

NEW PEMBERTON PLAYS

Brock Pemberton has announced two new productions for the near future. The first will be "Six Characters in Search of an Author."

Before the holidays make their appearance, Mr. Pemberton will offer a musical version of Clare Kummer's comedy, "Good Gracious, Annabelle," which will be known in musical form as "Annabelle." Book, music and lyrics will be the work of Miss Kummer.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Pet—Mary Cahill appeared in "Marrying Mary" at Daly's Theatre, New York.

20—The Manhattan Comedy Four was organized in 1891. They were abroad from 1901 to 1906.

Fraks—Huber's Museum was located on East Fourteenth street. Bunnell's Museum was on Broadway. Worth's Museum on Sixth avenue.

Sill—"Barbara's Millions" was produced by Lillian Russell.

Ned—"Clothes" was a four-act drama by Avery Hopwood and Channing Pollock. Grace George produced it at the Manhattan Theatre, New York. It had previously been done by the Brown-Baker Stock Company at the Davidson Theatre, Milwaukee. Robert T. Haines, Frank Worthing, Douglas Fairbanks and Anne Sutherland were among Miss George's support.

F. B. K.—The Keith Circuit then included the Poli houses; Chase's Washington; Shea's houses in Buffalo and Toronto, and the Bennett Theatre in Canada.

Rit—Orrin Johnson, Herbert Kelcey, Ralph Delmore, Effie Shannon, Dorothy Donnelly and Grace Filkins were with the company playing "The Daughters of Men" at Springfield, Mass.

M. O. B.—Ida Conquest played in "The Judge and the Jury" at Wallack's Theatre. Julius Tannen was in the same company.

W. B.—Rose Stahl opened as Patricia O'Brien in "The Chorus Lady" at the Savoy Theatre, New York, Sept. 1, 1906. Giles Shine played Patrick O'Brien.

D. J.—"His House in Order" was produced at the Empire Theatre by John Drew. Margaret Illington played the part of Nina. "The Hypocrites" was produced at the same time at the Hudson Theatre, with John Glendenning, Jessie Millward, and Dofis Keane in the cast.

B. R.—Elsie Beck was with the Pawnee Bill Show, and later with Cummin's Wild West, during that season.

For—"The Morals of Marcus" was produced at the Garrick Theatre, London, England.

TWENTY-FIVE YEARS AGO

Julie Opp played Antoinette De Mauban in "The Prisoner of Zenda," with Mr. Alexander, in the English provinces.

Donnelly and Girard appeared in "The Geezer."

Lincoln J. Carter produced "Under the Dome" at the Lincoln Theatre, Chicago.

The Rev. Geo. H. Houghton retired from active work at the "Little Church Around the Corner." His nephew, Dr. Geo. C. Houghton succeeded him.

The Four Cohans played two consecutive weeks at Keith's Theatre, Boston.

The Broadway Burlesquers included McAvoy & May; The Judges; Three Dugbar Sisters; Emma Carus and Dick Bernard.

The Belle of New York was produced at the Casino, New York. Dan Daly, Davis Warfield, Harry Davenport, Geo. K. Fortescue, Wm. Cameron, John Slavin, Austin Walsh, Edna May, Phyllis Rankin, Ada Dare and Paula Edwardes were among the cast.

E. S. Willard appeared in "The Physician" at Wallack's Theatre, New York.

New plays: "A Guilty Mother;" "A Puritan Romance;" "Mr. Beans from Boston;" "My Wife's Step Husband;" "The Master of Ceremonies;" "The Devil's Disciple;" "Prince Rudolph;" "A Gai Matinee Girl;" "The Paris Doll;" "The Swell Miss Fitzwell;" "The Governors."

VAUDEVILLE

AUNT JEMIMA AND ORCHESTRA

Theatre—Jefferson.
Style—Singing novelty—orchestra.
Time—Twenty minutes.
Setting—In "Three."

Aunt Jemima in vaudeville, backed up by Joe Raymond's Little Club Orchestra, is certainly worthy of a big time theatre hearing. She was seen last year in George White's "Scandals," and also at a local cabaret or supper club. Doing her same style of "blackface mammy" singing, she stopped the show when reviewed. The orchestra played perfect accompaniments, and their other renditions of jazz were far above the average orchestra, the combination being well directed and capable of playing in an even tempo and unusual rhythm. There are eight pieces in the orchestra including the leader.

Aunt Jemima's first selection was a published number of the ragtime type. She was clad in a red dress with white apron, and silk shawl or bandana, head-dress, and colored to a high brown. Altogether she made a picturesque appearance. After another published number the orchestra played the "Song of India," using an arrangement similar to that used by Paul Whiteman, and followed with a jazz tune. Aunt Jemima sung several other numbers accompanying some with a few steps, and the orchestra filled in the intervals with published numbers among them being "Hot Lips" which was done unusually well. At the conclusion of her performance, before taking her two encores, she slipped off one of her gloves, which was the signal for additional applause to break loose.

Having a fine voice in the bargain, and pleasing style, plus a smile that shows a row of perfect white teeth, Aunt Jemima and Joe Raymond's Orchestra ought to have easy sailing at any vaudeville house. M. H. S.

BRENNAN & WYNNE

Theatre—State.
Style—Singing.
Time—Thirteen minutes.
Setting—Special in "One."

Two women enter through openings in the special drop used and in verse tell the audience that one, who is dressed in an old fashioned crinoline gown, will sing the songs of the past, while the other, attired in a black lace, modern dress, will sing the modern songs, the audience to judge which they like best. The competition idea is good, and earns applause after each sings a song. Four old time melodies are sung by the one girl, and the choruses of the same number of popular songs are rendered by the other. Both have pleasing voices and pleasant personalities. At the closing, both harmonize in a special song, one singing the simple melody and the other ragging it. The idea is a good one, and is well handled by the artists.

H. E. S.

LESS AND GERTIE ASHWELL

Theatre—Jefferson.
Style—Dancing.
Time—Ten minutes.
Setting—In "One."

After the opening song and dance, the subsequent offerings were a series of hard-shoe buck and wing dances very well done. The girl did a single first, in an abbreviated costume and her partner followed with some good taps, repeating with another on the same style and joined by the girl for a double done as the closing number. Both have some excellent taps and work in a neat manner, evidently having done that kind of dancing before. Makes a fair sort of act for the average second spot. M. H. S.

NEW ACTS AND REAPPEARANCES

"AROUND THE CORNER"

Theatre—Coliseum.
Style—Sketch.
Time—Sixteen minutes.
Setting—Full stage (special).

The idea for the staging of "Around The Corner," may have been inspired by another playlet which has been playing vaudeville for the past few seasons, called "Indoor Sports." The latter shows a hallway, with two different rooms on each side of the hall, and what is going on between a couple in each room.

"Around the Corner," shows a street corner, where two different couples meet on each side, and what happens. In this playlet, the theme is contrast. One side of the street is the poor side and the other belongs to the rich. One couple is of the higher classes and the other is of the plebian class. Evening dress is the attire of one couple, while the typical "Tent' avenue" wearing apparel adorns the other two.

The proposal of each young man is shown, and their acceptance. The rich plan to go to Paris for their honeymoon, and the poor to Schenectady. Then the tuxedoed chap announces to his sweetheart that he has failed in business, but can begin all over again in Paris. The poor fellow tells his "goil" that he has lost his job, but can get another in Schenectady. Follows then the process of both girls giving both the air. The girls decided to go home alone and the two boys meet. They look at each other understandingly, and both sigh, "Ain't women hell!" Curtain.

At present, the entire business is just entertaining. It might do for a big time, but its value on the two-day route is very doubtful. However, they can be cheered by the fact that the playlet can't miss in a family house.

We can't help but think, though, of a hundred possibilities which the author of "Around the Corner" has overlooked, which would make great comedy situations. Perhaps he intended it for a lesson in psychology. G. J. H.

EDDY ELKINS' ORCHESTRA

Theatre—Coliseum.
Style—Orchestra.
Time—Eighteen minutes.
Setting—Full stage (special).

Eddy Elkins and his Pavilion Royal orchestra are the latest combination of musicians to enter the ranks of vaudeville. Of the many orchestras which have entered vaudeville since the craze for them started, but three or four have been really worthy of big time. Elkins can pride himself that he and his boys can be added to that small number.

Nine pieces, in addition to Elkins compose the orchestra. Their repertoire at this house ran as follows: "The Sneak," "My Coal Black Mammy," "To A Wild Rose," "Hot Lips," "Parade of Wooden Soldiers," and for encores, "Nobody Lied," "Song of India" and "Canadian Caners."

They stopped the show here, leaving the audience applauding into the showing of the motion picture. The boys look neat, and still better, all are very good musicians.

Elkins has a smile that's worth a million dollars, and an attitude of accepting applause and giving bows to his men which may well be copied by a great many other orchestra leaders. The instrumentations are fine, the rendition of all the numbers being exceptionally good. One of the saxophone players is featured. This orchestra can score in any theatre. G. J. H.

HERBERT BARNETT AND BAND

Theatre—Greenpoint.
Style—Novelty.
Time—Twenty minutes.
Setting—Full stage.

The featured member is a midget, who has appeared in vaudeville in the act, Captain Barnett and Son. He is a "pint size" comedian, who offers several songs, some impersonations and a couple of dances.

The band is a five piece combination, comprising two girls and three men, costumed in artist smocks. They accompany Barnett in his songs and dances, and later register on their own account in several orchestral numbers.

The band plays a lively introductory to bring the midget on. He immediately goes into a comedy number and winds up with an eccentric dance. A Gallagher and Shean impression serves as his second contribution. The band is then given full sway and come through with a lively pot-pouri of popular numbers. Barnett returns, costumed as the smallest shiek in captivity, does "The Shiek" to an improvised lyric, and then goes into a burlesque oriental dance. The band offers another lively number, with the midget doing a ballet dancer burlesque, this time garbed in blonde wig and soubrette costume.

While the act is entertaining, Barnett working hard throughout, it does not seem to have finish. Its performance here had all the earmarks of a "break in" showing. A few more rehearsals of the band would probably achieve greater results for this offering. E. J. B.

WARSLEY AND HILLIER

Theatre—Jefferson.
Style—Comedy.
Time—Fifteen minutes.
Setting—In "One."

Straight man and German dialect comic with a typical small time routine of stuff. The three biggest gags of the act, are all overworked wheezes such as the one about the comic forgetting to pull down the shades when kissing his wife and the comic retorting that he was not home that night. The two others that are relied upon are equally as old. After the funny business was attended to, the straight man sang a published number in an excellent voice, but not always making his words intelligible. After an encore on the song and more gags did some extemporaneous verses and then closed with a duet. Between the two of them they are capable of putting over some material worth while listening to, and it ought to be easy enough to get some stuff that is a little different, thereby making a good act out of their efforts. M. H. S.

KENNEDY AND MASON

Theatre—Greenpoint.
Style—Songs.
Time—Fifteen minutes.
Setting—"Special," piano in one.

This act is done by a man and woman, who have a well balanced collection of songs. The man is a pleasing lyric tenor. The woman is a coloratura, who harmonizes in the numbers and also acts as the accompanist. A ballad duet gives them a good start, which they follow up with a novelty number that is equally good. The man then uses an Irish number for a solo, with the woman retaliating with a classic piece. An operatic duet provides an excellent finish that gives full play to their charming voices.

The act went over big, and looks like a winner for the big small time houses. E. J. B.

LORRAINE AND CAGWIN

Theatre—Jefferson.
Style—Dancing.
Time—Seventeen minutes.
Setting—In "Three" (special).

Assisting Lorraine and Cagwin, is Miss Margaret Davies, a cute little dancer who has great possibilities. The place is a dancing school according to the opening song that preceded the first dance between the boy and girl while one of the boys was at the piano. After the opening number one of the boys arrived as an Apache and sang in French, a male version of "Mon Homme," making it "Mon Femme" and was joined later by the girl. After some of the Apache business, they did a jazz acrobatic dance.

One of the male members of the team then came out and announced that he would sing several of the songs he had sung in the past while in productions and included a song or two from "The O'Brien Girl." His voice was rather husky and not very loud. Which may be due to a cold.

The girl followed with a jazz kick dance, making of it a fair sort of solo. The piece de resistance of the act was the closing number which is billed as "the moth and flame dance." With subdued lights, the men came on with a torch on top of high stand and leaned against it as though they were a piece of statuary, as though the whole thing was meant to symbolize the "flame." Out of the torch was a flame composed of red crepe paper streamers blowing up and giving a very fine fire effect. They sang a song about the moth and the flame. Until the girl joined them and while one of the men leaned and sung at the flame, the dance team did a sort of acrobatic dance that was supposed to be the moth dancing around the flame until she gets her wings singed. The dance was very pretty, a table being used on which they did some stunts, with lighting effects that blended well. With more work the act ought to make a fair dancing novelty for the three a day, and later the better houses. The act is well staged, and the cys well arranged. The costumes are nifty also. M. H. S.

LESTER BERNARD & CO.

Theatre—State.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Special.

This act might be a burlesque version of the Heaven scene in "Lilliom." There are four people in the cast, one of whom represents St. Peter, one lady of the gold digger tribe, another a Jew comedian and the last an elevator operator, making the trips between the gates of Heaven and the entrance to Hell.

At the rise of the curtain, St. Peter, a long white-bearded man in a cutaway coat is discovered telling the woman she has sinned too much to go anywhere but Hell. The elevator takes her down, its course recorded by the rising "mercury" on a large thermometer.

Then George Washington Cohen comes in and proceeds to bull his way through the pearly gates. Considerable comedy is obtained by use of an electrically lighted star which flashes red when a lie is told and white for the truth. The girl comes back because she doesn't like Hell one bit, and Cohen recognizes her as an old flame. He tries to get her into Heaven, but finding St. Peter unwilling to admit her, gives her his white card which is the entry to Heaven, and takes her red one. St. Peter rewards his unselfishness by giving him permission to enter Heaven, but when Cohen discovers his wife is already there, waiting for him, he decides to take the elevator down to the devil's quarters. The act has lots of good laughs and is a good novelty. H. E. S.



Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

New York, October 11, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.
Phone Dearborn 1776
ROBERT D. BONIEL, MANAGER
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for Oct. 1, 1922.
State of New York, ss.:
County of New York)

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Walter Vaughan, who, having been duly sworn according to law, deposes and says that he is the editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1658 Broadway, New York City.

Editor, Walter Vaughan, 1658 Broadway, New York City.

Managing Editor, None.

Business Managers, None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Clipper Corporation, 1658 Broadway, New York City.

Orland W. Vaughan, 1658 Broadway, New York City.

Frederick C. Muller, 1658 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

MORE LIFE MEMBERS FOR FUND

The list of life members in the Actors' Fund continues to grow, and this, in addition to the fast growing number of annual members, is bringing the actors' portion of the fund which they are raising to match the \$5,000 held by the CLIPPER up to a large figure.

During the past week two more actors became life members in the Fund. Walter C. Kelly, the vaudeville actor, took out a life membership and in addition to this made a contribution of \$10. Johnson Briscoe, actor, also took out a life membership.

In addition to this, Joseph Clark made a contribution, Annie M. Warren and Charles C. Davis became associate members, while annual memberships were taken out by Manda F. Barnard, Annie M. Kent, Harry Willard, Lloyd Gilbert, John McKenzie, Toto Hammer and Frank D. Berst.

The list of members to the Actors' Fund now contains the following names:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillon, actress.
Dorothy Keeler, actress.
Jesse Reese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillon, actor.
Rosal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
Manda F. Barnard, actress.
Annie M. Kent, actress.
Harry Willard, actor.
Lloyd Gilbert, actor.
John McKenzie, actor.
Toto Hammer, actor.
Frank D. Berst, actor.
William Desmond, actor.
Sam Jackson, vaudeville.

Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.
Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actress.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.
Ruth Hoyt, actress.
Henry Morey, actor.
Robert Barrat, actor.
Paul Petching, actor.
Harry Weaver, actor.
William Bures, actor.
Theodore Bendix, musical director.
Jean Bedini, producer.
Sam Rice, manager.
George King, office manager.

ANNUAL ASSOCIATE MEMBERS (Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.
Charles N. Bell.
Annie M. Warren.
Charles C. Davis.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.
Florence Emmett.
Carrie Holbrook.
Johnson Briscoe.
Walter C. Kelly.

NEW PEMBERTON PLAYS

Brock Pemberton has announced two new productions for the near future. The first will be "Six Characters in Search of an Author."

Before the holidays make their appearance, Mr. Pemberton will offer a musical version of Clare Kummer's comedy, "Good Gracious, Annabelle," which will be known in musical form as "Annabelle." Book, music and lyrics will be the work of Miss Kummer.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Pet—Mary Cahill appeared in "Marrying Mary" at Daly's Theatre, New York.

20—The Manhattan Comedy Four was organized in 1891. They were abroad from 1901 to 1906.

Fraks—Huber's Museum was located on East Fourteenth street. Bunnell's Museum was on Broadway. Worth's Museum on Sixth avenue.

Sill—"Barbara's Millions" was produced by Lillian Russell.

Ned—"Clothes" was a four-act drama by Avery Hopwood and Channing Pollock. Grace George produced it at the Manhattan Theatre, New York. It had previously been done by the Brown-Baker Stock Company at the Davidson Theatre, Milwaukee. Robert T. Haines, Frank Worthing, Douglas Fairbanks and Anne Sutherland were among Miss George's support.

F. B. K.—The Keith Circuit then included the Poli houses; Chase's Washington; Shea's houses in Buffalo and Toronto, and the Bennett Theatre in Canada.

Rit—Orrin Johnson, Herbert Kelcey, Ralph Delmore, Effie Shannon, Dorothy Donnelly and Grace Filkins were with the company playing "The Daughters of Men" at Springfield, Mass.

M. O. B.—Ida Conquest played in "The Judge and the Jury" at Wallack's Theatre. Julius Tannen was in the same company.

W. B.—Rose Stahl opened as Patricia O'Brien in "The Chorus Lady" at the Savoy Theatre, New York, Sept. 1, 1906. Giles Shine played Patrick O'Brien.

D. J.—"His House in Order" was produced at the Empire Theatre by John Drew. Margaret Illington played the part of Nina. "The Hypocrites" was produced at the same time at the Hudson Theatre, with John Glendenning, Jessie Millward, and Doris Keane in the cast.

B. R.—Elsie Beck was with the Pawnee Bill Show, and later with Cummin's Wild West, during that season.

For—"The Morals of Marcus" was produced at the Garrick Theatre, London, England.

TWENTY-FIVE YEARS AGO

Julie Opp played Antoinette De Mauban in "The Prisoner of Zenda," with Mr. Alexander, in the English provinces. Donnelly and Girard appeared in "The Geezer."

Lincoln J. Carter produced "Under the Dome" at the Lincoln Theatre, Chicago.

The Rev. Geo. H. Houghton retired from active work at the "Little Church Around the Corner." His nephew, Dr. Geo. C. Houghton succeeded him.

The Four Cohans played two consecutive weeks at Keith's Theatre, Boston.

The Broadway Burlesquers included McAvoy & May; The Judges; Three Dunbar Sisters; Emma Carus and Dick Bernard.

The Belle of New York was produced at the Casino, New York. Dan Daly, Davis Warfield, Harry Davenport, Geo. K. Fortescue, Wm. Cameron, John Slavin, Austin Walsh, Edna May, Phyllis Rankin, Ada Dare and Paula Edwards were among the cast.

E. S. Willard appeared in "The Physician" at Wallack's Theatre, New York.

New plays: "A Guilty Mother," "Puritan Romance," "Mr. Beans from Boston," "My Wife's Step Husband," "The Master of Ceremonies," "The Devil's Disciple," "Prince Rudolph," "A Gaiety Girl," "The Paris Doll," "The Swell Miss Fitzwell," "The Governors."

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS' LOCK-OUT THREATENED
BY TOURING MANAGERS ASSN.

Fight Between Actors' Association and Managers Continues with Little Hope of Settlement in Sight—Closed Shop in Actors' Profession Now Under Consideration

LONDON, Oct. 9.—The fight between the Actors' Association and the Touring Managers' Association over the revised contract submitted by the T. M. A. to take the place of the so-called Valentine contract still continues and there is much danger that unless a speedy settlement is reached there will be a lock-out of the actors by the managers.

The contract, providing for extra pay for "twice nightly," was not agreeable to the managers, who submitted to the actors a new contract in which they increased the minimum slightly but made no provision for extra compensation in the event that two performances are given on any night. The actors objected to signing any such contract, the matter was put to a vote, and it was decided that the proposed contract should not be accepted until certain changes were made.

One of the difficulties in the way of a settlement so far has been the lack of unity among the actors, the dissension in the ranks of the Actors' Association growing, according to those in authority to say, out of the socialistic or communistic ideas of several of the wilder members. Statements have been made for which there was

no ground, and abuse has been hurled back and forth. The committee has found itself harassed, questioned and doubted at almost every turn and finally adopted the expedient of sending out a questionnaire to the members, asking their preferences as to the standard touring contract, the A. A. shop, and the question of federation with other unions in the theatrical industry.

The managers take the attitude that if there is so much dissension in the ranks of the Actors' Association it is unnecessary for them to meet the actors' demands, for while the managers are able to put up a practically solid front against attacks, the actors, because of the scarcity of employment and the cost of living, are in a weak position.

Federation and the A. A. or closed shop are being used as weapons to whip the managers into line, but the managers are at present in the stronger position, the members of the A. A. being divided by petty jealousies and differences of opinion. These show signs of clearing, however, when the danger is seen, and overtures are already being made by both sides with a view towards conciliation, which may be effectually shortly.

MUSICIANS' PORTRAITS ON STAMPS

VIENNA, Oct. 9.—Famous composers and musicians have come into their own in Austria, the government having decided to print new postage stamps bearing the portraits of these scholars who are well known in the world of art.

The two-kronen stamp bears the picture of Francis Haydn; the five-kronen stamp shows the handsome features of Mozart; the seven-and-a-half-kronen stamp appears with no other than Beethoven. On the ten-kronen stamp is the likeness of Franz Schubert. Many are wondering, however, why the Viennese, on the highest-priced stamp, the fifty-kronen one, have reproduced the likeness of Johann Strauss, who apparently is higher in the regard of the Austrians than such composers as Haydn, Mozart, Schubert and Beethoven.

LAUDER ON TWO YEARS' TOUR

LONDON, Oct. 7.—Sir Harry Lauder, now in the United States, will not return to England for two years, during which time he will make a world tour. He opened in New York this week, and after his American tour will go to the South Sea Islands. His next stop will be Australia, where he will open Easter Saturday. From Australia he will return to America and Canada, and will then go to South Africa. In South Africa he will join Lord Dewar in a big game hunting expedition, and will probably also make a professional appearance.

COLORED CAST SHOW OPENS

LONDON, Oct. 9.—A new musical extravaganza, "Going Some," presented by an all-negro cast and chorus, was given its premiere at Wood Green Empire. Melody and syncopation are potent factors in the success of the piece.

MADELEINE COLLINS FOR U. S.

LONDON, Oct. 2.—Madeleine Collins, the prima donna who recently scored a big hit in the Moss and Stoll houses here, is now on her way to New York, where she will appear on the Keith Circuit. She will do a single.

"THE SCANDAL" SCORES

LONDON, Oct. 8.—Sybil Thorndike has successfully opened at the New Theatre in "The Scandal," which has been adapted by Lady Bell, from Henri Bataille's "Le Scandale." Miss Thorndike, who is also presenting the play, appears in the role of Charlotte Feriol, wife of M. Feriol and mother of two children. She falls in love with a singer, who proves his affection by taking her ring and pawning it. Disillusioned she goes to the country to live. Her lover resumes attentions by mail and asks to be given a chance to explain his action.

A few days later he is arrested for defrauding a jeweler, and no one can save him but Charlotte. Her love for him, however, has died. Meanwhile the husband learns of her clandestine affair and flies into a rage, breaking up their home. He calls his mother in to expose his wife, and in this scene, a reconciliation is effected between man and wife.

The cast renders fine support and from all appearances the play is in for a long run.

CAFE ROYAL TO BE DEMOLISHED

LONDON, Oct. 9.—Another famous landmark of London night life is soon to disappear. The Cafe Royal, ancient and most famous Bohemian resort, will be demolished and replaced by a modern building of luxurious appointments.

For more than forty years the establishment has been the centre of the cosmopolitan life of the city. The international fame of the Cafe Royal piled up a fortune for its owner, Daniel de Nicol, who left more than \$5,000,000 when he died in 1897.

FILM PROMOTER CONVICTED

LONDON, Oct. 9.—Gus Elen, twenty-three, a film promoter, was convicted last week of obtaining money under false pretenses and sentenced to imprisonment for eight months. The prosecution brought out that he had persuaded divers persons to invest in a film venture. He had collected over \$1,800 and when the promised dividends were not forthcoming they took the matter to court.

"HAWLEY" IN NEW ELLIS PLAY

LONDON, Oct. 8.—Walter Ellis' new play, "Hawley of High Street" will come into the West-End shortly, and was given a premiere last week at the Brixton Theatre. Ellis is the author of "A Little Bit of Fluff."

"Hawley of High Street" deals with the love-affairs of Millicent Hawley and a real Viscount. The match is encouraged by Mr. and Mrs. Hawley, but Millicent does not wish to marry the Viscount, even though she really loves him, just because his position in life is higher than hers. The Hawleys give a special party at their house for the purpose of introducing the Viscount to their friends. Their butler is taken ill and the blue-blood essays the role of the menial to save the situation. Millicent, to convince the Viscount that she isn't worthy of him, has invited many of their former "low-brow" friends to the party, where a hilarious scene takes place, many laughs being secured by a "drunk" character done by Winifred Dennis, as the Cockney Mayor's wife. In spite of this, the Viscount refuses to lose his love or respect, and Millicent finally gives in. Alice Moffatt as Millicent and Mr. Kendrick as the Viscount, were excellent and were supported by a company fully as good, including Ethel Lodge and Edwin Irwin.

MANAGER FINED

LONDON, Oct. 8.—Guy Phillips, a theatrical manager, pleaded guilty recently at Aldershot, to a charge of failing to pay contributions under the Health and Unemployment Acts, in respect of Betty Rubens, who was a member of his "Within the Law" company. Phillips pleaded that he had intended to stamp the cards later, and had no idea of defrauding the government. He also stated that he had lost 2,000 pounds during his tour and is now working as a member of a theatrical company on tour. The money due for insurance was paid, and a fine of 2 pounds, 2 shillings, no pence, was imposed on him, in addition to his being ordered to pay costs amounting to 4 pounds 18 shillings.

GERMAN ACTS STILL BARRED

LONDON, Oct. 9.—John Mangels, who claims to be an American performer, seems to have run up against a snag that may prohibit his appearance here. He is assisted by a young German girl, and when he applied for permission to bring her in to play he was referred to the ex-enemy alien act, which prohibits anybody of German origin from working in this country until 1924. Unless he dispenses with his present partner he will not be allowed to show here.

GEORGES QUILTS RING FOR STAGE

LONDON, Oct. 8.—According to an announcement in a French newspaper, called the "Auto," Georges Carpentier, formerly heavyweight champion of Europe, will not fight again in the future, and has retired from the boxing ring. He will make his debut at a theatre early next year, in all probability at the Palais-Royal. He will appear afterwards at the Casino.

C. B. COCHRANE SAILING

LONDON, Oct. 8.—When C. B. Cochrane arrives in New York next month, it is his intention to produce a revue in that city. His show will contain the best scenes from "The Fun of the Fyre" and "Mayfair and Montmartre."

VESTA TILLY INJURED

LONDON, Oct. 9.—Vesta Tilly (Lady de Freece) and her husband, Sir Walter de Freece, met with a serious accident while motoring from Ashton-under-Lyne to London. Their car was overturned after being hit by another automobile which came out of a side turning. They are now recuperating at their home in Birmingham.

"THE TORCH" IS GOOD PLAY

LONDON, Oct. 2.—Maurice Moscovitch has made his reappearance at the Apollo Theatre here in "The Torch," the play by John Knittel. The play is anti-Bolshevik propaganda, with the setting laid in Switzerland.

Moscovitch appears in the role of Jurg Winkelried, the mayor of a small Swiss town. He is the descendant of a great Swiss patriot, and the great event in the town is the anniversary of the Swiss independence, on which day he carries the symbolic torch. Winkelried's sons, however, are nothing like their father. One is a loafer, the other an active Bolshevik. The latter, in a quarrel with his father, strikes the old man down, and in his frenzy of bitterness the father lights the torch and burns his house down.

Ruined by his own act, Winkelried meets the town council for the purpose of resigning from office, when news comes that the daughter of an old friend of his has hanged herself, as she was ruined by one of Winkelried's sons and abandoned with a baby coming. The old man goes to the office of a paper, "The Red Flag," with which his son is connected, and makes him sign a confession. Another son returns from America and tries to reconcile the family.

The best part of the entire play is Moscovitch's acting, which has been acclaimed by all critics as wonderful, and even compared favorably with the work of the late Henry Irving.

"CABARET GIRL" STARTS

LONDON, Oct. 8.—After being postponed for several times, the presentation of "The Cabaret Girl" finally took place at the Winter Garden theatre, produced by Messrs. Grossmith and Malone. George Grossmith and P. G. Wodehouse are responsible for the show, which is a musical play of the conventional type. The plot concerns a young and pretty actress who is the sweetheart of a country squire. His folks are opposed to their marriage, (that's why her character is "actress,") but love conquers all in the regulation musical comedy way. Dorothy Dickson is charming as the actress and her squire-lover is given a good representation by Geoffrey Gwyther. George Grossmith and Norman Griffin handle the comedy. The music is by Jerome Kern. "The Cabaret Girl" doesn't make a very worthy successor to "Sally" for the Winter Garden.

WOODS TO PRODUCE IN LONDON

LONDON, Oct. 8.—A. H. Woods, the American producer, will put on several shows here in the near future, according to rumor. One will feature Pauline Fredericks, who has been appearing in motion pictures during the past few years, and the other, which is said to be scheduled for definite production, is "Partners Again," a new Potash and Perlmutter play in which Barney Bernard and Alex Carr are appearing in, in New York at present.

"CAT AND CANARY" OPENING

LONDON, Oct. 9.—The first English performance of "The Cat and the Canary," American mystery melodrama, will take place at Portsmouth. After a week at Portsmouth, a week each at Plymouth and Chester will follow, after which the show will open in London at the Shaftesbury Theatre, Tuesday night, October 31.

Mary Glynn will play the rôle, done in the American production by Sylvia Field, and Frank Denton will be seen in the part originated by Henry Hull.

TALBOT O'FARRELL RETURNS

LONDON, Oct. 9.—Talbot O'Farrell has returned to London. Following his professional tour in Australia, Mr. O'Farrell had a holiday jaunt in Japan and China.

Jewel and Rita are playing Keith's, Washington, this week.

Jack Linder is now booking the Rivoli, New Brunswick, N. J.

Marjo and Gaby, dancers, opened this week at the Nixon Grill, Pittsburgh.

Lizzie B. Raymond will be featured in a new comedy playlet, "A Natural Born Liar."

Isabel Lamon has been added to the cast of "The Gingham Girl" at the Earl Carroll Theatre.

Stillwell and Frazer have framed a new "piano act" to be seen in the local vaudeville houses.

Harry Carr, the Hebrew comedian, is rehearsing a new four people comedy skit for vaudeville.

Gabriel Delise and Harry Taylor have been added to the cast of "The Demi-Virgin," now on tour.

Ruby Norton has gone over big in London, according to reports emanating from "across the pond."

Percival Knight, author and featured member of "Thin Ice," is writing a new comedy for the Shuberts.

Helen Beth and the Lowell Sisters are appearing in "The Fashion Show" at Troy, N. Y., this week.

Awana Navare, is playing a new act at the State in Beacon, which is bringing her added popularity.

Mary Moore is heading the cast of the western "Irene" company now on the way to the Pacific Coast.

Zelda Santley returned to New York last week, prior to opening a tour through the Southern States.

Ray and Helen Walker in "Just Kids" are featured in the current bill at Loew's Hippodrome, Maryland.

Muriel Stryker, the dancer, has been booked for a four weeks' engagement at the Venetian Gardens, Canada.

Harry Roy and Company, a dance act, joined the "Stepping Around" Shubert Unit in New Haven last week.

Jay Hanna is playing the juvenile role in the original company of "Lightnin'," with Frank Bacon, now running in Chicago.

ABOUT YOU! AND YOU!! AND YOU!!!

Norton and Wilson are showing their new comedy skit, "Are You With Us?" at Fay's Theatre, Philadelphia, this week.

Charles Williams, of the Gus Hill interprises, has recovered from his recent illness, and is back in harness again.

Nance O'Neil has begun rehearsing "Fields of Ermine," the first of the Benavente plays she will produce this season.

Marie Walsh, formerly of Walsh and Edwards, is rehearsing a new act, in which she will be assisted by two male dancers.

William Faversham is heading the bill at Keith's Maryland, in Baltimore, in a one act playlet entitled "A Marriage Has Been Arranged."

Gilbert Miller will produce "The Swan," a three act comedy by Franz Molnar. Granville Barker did the translation.

Jack Conners, the producer, is re-vamping the B. A. Rolfe revue. Vincent Valentine is writing several new numbers for it.

Leonard Meehan, formerly with Gus Hill, will do the advance work for the "Irene" company, which opens in Canada, October 23.

Peggy O'Neill sailed for London last week to appear in a new production over there. She will return to America in the spring.

Lillian Frear was awarded a decree of divorce from her husband, known professionally as Bobby Heath, in Philadelphia last week.

Ann Nichols is casting a duplicate company of "Abie's Irish Rose" to play western territory. It will open in Chicago early next month.

Joe Flynn has been appointed press representative for the Winter Garden. He will also handle special publicity for "Whispering Wires."

Maretta Nally, last seen with Dave Schooler, and formerly of Allman and Nally, will break in a new single this week for the Keith circuit.

Irving Sherman last season in the Shubert Advanced Vaudeville offices is now booking acts. He is associated with the Maxim P. Lowe offices.

John Steel will have the big musical number of the new "Music Box Revue" which is called "Lady of the Night," written by Irving Berlin.

Doyle and Cavanaugh left the bill at the Columbia Theatre, Far Rockaway, on Friday of last week and were replaced by Langdon and Fredericks.

Mack Scott, the popular Irishman, arrived in the city from the West last Saturday. After a short time he will make his appearance in local theatres.

Ada Mae Weeks, who was featured in "The O'Brien Girl," which closed recently, is now the featured dancer in "For Goodness Sake," which is on the road.

John Charles Thomas, who has been in Europe for some time, appearing jointly on the concert stage with Tetrizinni, will return to this country shortly.

Frank Blyler, tenor of the Moulin Rouge revue, "So This Is Paris," sang at a recital given by the American Bankers Association at the Biltmore, last week.

Harry K. Morton and Zella Russell opened with "The Springtime of Youth," the new Shubert musical comedy which opened in Baltimore last Monday night.

Rose F. Bell, formerly "Minnie Fish," of Lambert and Fish, will open this week in a new single, called "From Steerage to Broadway," written for her by Alice Remsen.

Van and Schenck, playing the Palace this week, are doubling at the Riverside Theatre, and Vincent Lopez and Orchestra playing the Palace, are doubling at the Colonial.

Morris and Flynn, playing Keith's Prospect, Brooklyn, the first half of last week, went over so well they were retained for the last half. The house plays a split week policy.

The Duncan Sisters will sail from London next week, and upon arrival here will begin rehearsals for the new

musical comedy in which they are to be starred by Sam H. Harris.

Frank Ferguson, author and producer, will lecture on Friday afternoon, October 13, before the Century Theatre Club at the Hotel Commodore. His topic will be "The Play, the Author, the Manager."

Harry Abrams and Company will open on their tour of the Pantages circuit on October 16th in Minneapolis, their opening being delayed for one week in order to break in new people with the act.

Jean White closed with the "Fantastic Fricassee" on Saturday night and will open this week in a new act, in which she will be featured, produced by Mr. Scibilia, with Smith's Orchestra supporting her.

Vincent Lopez and his Pennsylvania Orchestra, Gordon and Ford, Tom Patricola and Harriet Towne, and Kerr and Weston appeared in the concert bill given at the Academy of Music, Brooklyn, last Sunday night.

June Roberts and her sister Dorothy, have left American vaudeville for a year and will travel to Australia where they will appear together in a dancing act. They will return to Broadway at the expiration of their Australian contract.

Bert and Betty Wheeler, Dotson, the Dancing McDonalds, Sophie Tucker, William and Joe Mandel, Mitty and Tillio and Harry Burns and Company appeared in the vaudeville bill at the New Amsterdam last Sunday afternoon and evening.

Mary Brandon, niece of Mrs. Booth Tarkington, is engaged to Robert F. Sherwood, motion picture critic of "Life," the "Photodramatist," and other periodicals. The pair will be married at the Little Church Around the Corner, Oct. 29.

H. H. G. Stoker, appearing in "Loyalties," at the Gaiety, was formerly a sub-lieutenant in the British Navy and bears the distinction of having piloted the first Allied submarine under the mine fields of the Dardanelles into the Sea of Marmora, during the world war.

Jimmy Fallon, formerly of Fallon and Brown, who has been at Saranac Lake for the past two seasons, visited New York last week, and will return to the Adirondacks this week where he will stay until next season, when he will return to the profession.

GENE GREENE'S

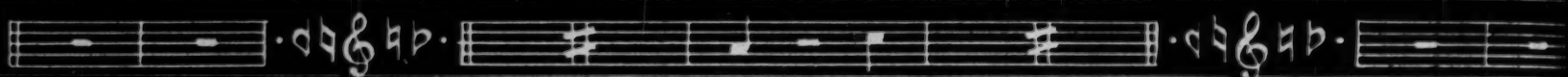
Song Sheet

GENE GREENE AND HIS NOVELTY ORCHESTRA, HEADLINING IN VAUDEVILLE

A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELANDBy LEW CANTOR, HERMAN RUBY and PETE WENDLING
A NEW IDEA RAG BALLAD THAT'S A PIPPIN

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKEBy HARRY PEASE, ED. G. NELSON and HARRY TOBIAS
BETTER THAN "WHEN FRANCES DANCES WITH ME"

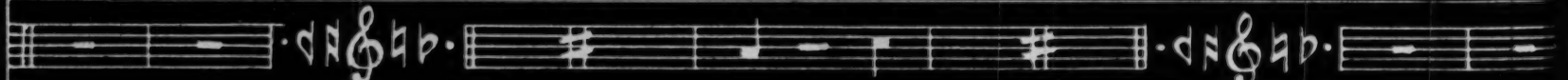
A REAL NOVELTY

WAKE UP LITTLE GIRL YOU'RE JUST DREAMINGBy LOU HERSCHER and JOE BURKE
GOING BIGGER EVERY DAY

THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."

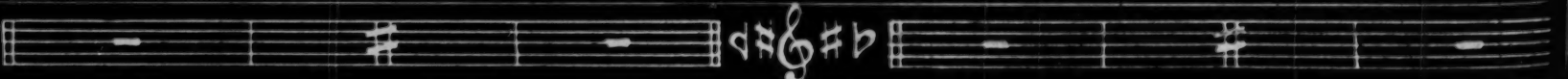


THE BIGGEST WALTZ HIT IN YEARS

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers.

All smart "dumb" acts should include this in their routine

**AL JOLSON**

AT THE APOLLO THEATRE, CHICAGO, JUST MAKES THE AUDIENCE HOWL SINGING HIS NEW NOVELTY SONG SENSATION

TOOT, TOOT, TOOTSIE

GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

Another "WANG WANG BLUES" by
the same writers, HENRY BUSSE,
HARRY LANCE and LOU DAVIS.**HOT LIPS**

Wonderful Fox Trot rhythm and a great lyric

SAN FRANCISCO
Pantages Theatre Building
BOSTON
131 Tremont Street
DETROIT
111 West Larned St.
CINCINNATI
111 East Sixth St.
TORONTO
191 Yonge Street**LEO F. FISHER**

711 Seventh Ave.

HOWARD & HOWARD

ARE A SENSATIONAL HIT SINGING

COAL BLACK MAMMY

IN THE BIG WINTER GARDEN HIT

THE PASSING SHOW OF 1922

A CRY SONG

YES—AND EVEN BETTER THAN "SORRY I MADE YOU CRY"

WHY SHOULD I CRY OVER YOU

By NED MILLER and CHESTER COHN

CALL, WRITE OR WIRE FOR THIS ONE, BUT GET IT! QUICK!

FEIST, Inc.
New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1124 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

You were a hit with "WANG WANG BLUES," this is made to order for you.

HOT LIPS

Get It Now! Put it in your act and see for yourself.

with any 'FEIST' song"

MELODY LANE

M. P. P. A. DRIVE FOR BUSINESS IS A SUCCESS FROM START

Over Fifteen Hundred New Accounts Opened as the Result of Campaign to Put Music in Phonograph Stores—
Drive to Be Vigorously Pushed

More than 1,500 new accounts whose initial business will total close to \$200,000 is the present outlook for music publishers as a result of the new campaign started by the Music Publishers' Protective Association in getting phonograph stores to sell popular sheet music.

These figures are based on a complete survey of the situation in New England in which five states 717 circulars were sent to various phonograph and record stores outlining the music publisher's new plan. The circulars were sent out on September 26th and up to October 6th, 525 cards were returned summing up the following information:

248 phonograph stores in New England now handle sheet music which is equal to 47 per cent of the total number of stores.

138 stores do not handle music at present but want to do so, which is equal to 26 per cent of the stores.

90 stores do not handle music and are uncertain as to their intentions, equal to 4 per cent.

26 stores do not handle music at all, equalling 17 per cent.

23 of the stores addressed proved to be out of business.

From the above figures 26 per cent of the phonograph stores in New England have expressed their willingness to handle sheet music and place an initial order amounting to \$100. As almost 10,000 phonograph stores throughout the United States have been or will be communicated

with, 26 per cent of these should they put in music counters, and allowing for many discrepancies, will total close to 2,000 new accounts. According to the above figures, almost half of the phonograph stores now handle sheet music. Allowing for the average of replies received from New England to fall below the 26 per cent attained in that territory the number of new accounts possible will still be in the neighborhood of 1,500.

Under the direction of E. C. Mills, chairman of the executive board of the Music Publishers' Association, the campaign is developing into large proportions. Signs for display in phonograph shop windows and booths, etc., special music racks for display and to contain the music, as well as advertising campaigns in trade papers reaching the dealers direct is but part of the campaign.

"After we have developed our new plan for a year," said Mr. Mills, "the sales of music in the various stores will be enormous and equal, if not by far exceeding any sales ever done by any chain store organization. We must also take into consideration the fact that as a result of the new music price the phonograph stores will have to sell but one-third of the number of copies that were sold by the chain stores in the old days to equal the latter's volume of business. It is interesting to note, however, that 73 per cent of the stores either handle or are willing to handle sheet music."

TED BARRON WITH VON TILZER

Ted Barron, well known in the field of music publishing, is now connected with the Harry Von Tilzer Music Publishing Co. and holds the position of managing director of the company. Barron has during his connection with the music publishing business been connected with some of the largest and best known houses.

Among the houses that Mr. Barron has been connected with are Mr. Witmark & Sons, for whom he was Western manager; Jerome & Schwartz, when in the music publishing business were under his management, and later he became head of the Metropolis Music Co.

CECILIA IN NEW POSITION

Miss Cecilia Loomie, for the past eight years with Jerome H. Remick & Co., is now connected with Stark & Cowan, music publishers. Miss Loomie was secretary to Moe Gumble while with Remick's and is well known throughout the trade.

GLOGAU WITH VON TILZER

Jack Glogau, is now connected with the Harry Von Tilzer Music Company in various capacities including that of mechanical man and will also be seen in the capacity of professional manager. Mr. Glogau was formerly with Fred Fisher, Inc., as mechanical man.

ADAMS VISITING STORES

Eddy Adams, of Jerome H. Remick & Co., left last week on an extended trip through the Eastern states visiting the various Remick stores and departments in his territory.

MORE COMPOSERS' SUITS

Beginning the week of October 25th, the American Society of Composers, Authors and Publishers will have 39 infringement of copyright suits, tried in the U. S. District Court of Philadelphia before Federal Judge Thompson. All of the suits are against motion picture houses, most of them the leading film theatres of Philadelphia, as well as houses owned by heads of the moving picture men's organizations.

Ex-Judge Thomas G. Haight, formerly of the U. S. Circuit Court of Philadelphia, has been retained to represent the A. S. C. A. and P. in its suits against the various movie houses.

EXPLAINING THE MUSIC TAX

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, and J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, left for Baltimore Tuesday to talk before an assembly of the Dancing Masters' Association of Baltimore.

The dance association is holding the meeting Wednesday of this week for the especial purpose of having Mr. Mills talk to them and explain the so-called tax on music in dance halls, etc.

FEIST RELEASING NOVELTIES

"Jennie," a novelty fox-trot song, by Cliff Friend and Con Conrad, has been taken over by Leo Feist, Inc., and scheduled for release shortly.

"Bumbell," a fox-trot song by Zee Confrey, will be released in a week or two.

FRITZI JACOBY WITH HARMS

Fritzi Jacoby is now connected in the professional department of Harms, Inc., in the capacity of hostess and assistant to Arthur Behim.

CONFERENCE MINUTES PRINTED

Some eight hundred printed and bound copies of the minutes of the conference held September 20, between the radio people and the various organizations interested in copyrighted music being performed for profit, etc., have been distributed by the American Society of Composers, Authors and Publishers, at whose offices the conference took place.

The minutes have been sent to broadcasting stations, music publishers and allied societies, and as agreed to at the conclusion of the conference, another meeting will be held twenty days after the distribution of the minutes which will be on October 25. The main purpose of the conferences is to reach an amicable agreement whereby owners of copyrighted music which is performed for profit over the radio, will receive an equitable fee for the use of their product.

BECK IN NEW POSITION

Mort H. Beck has severed his connection with Joe Mittenenthal, Inc., of which organization he was a stock holder, and is now with Stark & Cowan in the capacity of sales manager, under a three-year contract. He is leaving this week for a trip to the coast that will last about two and a half months.

Mr. Beck is well known to the trade and previous to being connected with the Mittenenthal concern was for seven years with the Broadway Music Corporation.

LOPEZ HAS BUSY WEEK

In addition to appearing every night at the Hotel Pennsylvania, and four times a day in vaudeville, at the Palace and Colonial, Vincent Lopez is also rehearsing a number two company of his orchestra this week which he will present in Keith vaudeville. The orchestra will be directed by Del Lamp, and will have nine men in addition to Lamp. They will use the same effects and novelties as Lopez, and will be billed "Vincent Lopez Presents." The act will also be booked by the Harry Weber office.

JONES PLACES SOLOS

Isham Jones, Chicago musical director has written three saxophone solos that are being published by Richmond-Robbins, Inc., and scheduled for release very shortly.

Two songs were taken over recently by the above firm, one "Little Pal of Long Ago," by Harold Dixon, and "Aunt Hagar's Children's Blues." The latter was taken over from Handy Bros., and a new arrangement is being put out by Richmond-Robbins, Inc.

MORE MONEY FOR MUSIC MEN

The American Society of Composers, Authors and Publishers declared their quarterly dividend last week, the amount divided totaling \$37,000.

Class A publishers received \$1,062, Class B publishers received \$531, and Class C houses \$265.50. Class A songwriters received \$212 each.

This is the seventh and largest dividend to be declared by the society.

VON TILZER OFFERED ROUTE

Harry Von Tilzer has been offered a route over the Keith Circuit, which is optional with Mr. Von Tilzer as to when he will open and what sort of an act he should do. He expects to do a single and at present is preparing his material.

"SOMEBODY LOVES ME" RELEASED

"Somebody Loves Me," a new song by Creamer and Layton, has been released by Charles K. Harris.

BOOSTING "HUMAN HEARTS"

In behalf of the song "Human Hearts," which is being featured in connection with the motion picture of the same title, the Universal Film Manufacturing Co. are sending a letter accompanied by a copy of the song to all mechanical companies informing them that they are giving the song the benefit of all possible exploitation and publicity of their organization as well as co-operating with the vast facilities of Leo Feist, Inc.

The letter states that two hundred Universal salesmen from coast to coast are selling the song together with the picture, and are making various exploitation suggestions to dealers, etc. Augmenting the salesmen are twenty-five branch managers of the Universal who have been instructed to plug the song, etc., in their respective territories. Also thirty special exploitation men from the coast are traveling through the country arranging special advertising stunts, connecting the song with the picture.

JAZZ BAND CONTESTS

Jazz band contests are now being utilized as business builders in the split-week Keith theatres. They are now in an experimental stage at the Greenpoint, Brooklyn. One night weekly is set aside for these contests. The winners are grouped together monthly to compete for a \$50 prize. A number of good local combinations have been attracted by the offer and the feature has also proven a winner with the patrons. Other small-time Keith houses will adopt it later.

OLMAN PLACES NOVELTY

Abe Olman and Henry R. Cohen, of Los Angeles, have placed a new song with Jerome H. Remick & Co., intitled "Hot 'n Cold," which has already been exploited on the Pacific Coast with considerable success by well-known orchestras.

Mr. Olman, who is now in New York, is collaborating with Cliff Friend on a number of new songs.

BLOOM WITH BERLIN

Irving Bloom, formerly with Hazel Crossby in vaudeville, and at one time with Harry Von Tilzer music company, is now with Irving Berlin, Inc., assisting in the professional department. Harvey Schloeman, formerly with various music houses, is back with the above firm in the professional department.

STASIA LEDOWA FOR SAN CARLO

CHICAGO, Oct. 7.—Stasia Ledowa has been engaged by Fortunio Gallo, impresario of the San Carlo Opera Company, as premiere danseuse of that organization. Miss Ledowa, for three seasons, has been a prima ballerina of the Chicago opera ballet led by Pavley and Oukrainsky.

DAVIS WITH RICHMOND-ROBBINS

Cleveland Davis has been engaged as Coast representative for the Richmond-Robbins Co. He will be in charge of territory extending from Denver to Seattle and all the coast territory. Davis was formerly with Fred Fisher, Inc.

EDDIE LEWIS WITH MILLS

Eddie Lewis, well known in musical and theatrical circles in Chicago, has been appointed manager of the offices in that city for Jack Mills, Inc. Mr. Lewis at present has temporary quarters in the Loop Building, and expects to open new offices shortly.

HARMS GETS "ERMINE" SCORE

Harms, Inc., has taken over from the Tama Music Publishing Company the score of the musical comedy, "The Lady in Ermine," which opened last week at the Ambassador Theatre.

BURLESQUE

SHOWS MUST BE KEPT UP TO STANDARD

MUTUAL NOTIFIES MANAGERS

The Mutual Circuit will not allow the shows playing their circuit to go below the standard, besides having a censor committee constantly on the road looking the shows over, the circuit receives reports weekly from the house managers. As the company managers do not count up, at many houses on the circuit, the officers claim that there is little for them to do other than look after their shows, and that they must keep them in good running order.

A letter sent out by President Dave Krauss, of the Mutual Circuit to company managers last week:

"Dear Sir:

We have had several complaints the last few days that your show is ragged in spots. Inasmuch as you have none of the managerial duties to attend to such as counting up, watching the door, etc., you must give your sole attention to watching every performance, keep it up to our standard. We hold you personally responsible at all times for a clean cut, fast moving show.

(Signed) MUTUAL BURLESQUE ASSOCIATION."

Ed. Rush's new show opened in Springfield, Mass., this week. It is called the "Georgia Peaches."

This will be the last week for Dayton on this circuit. The "London Gaiety Girls" will be the last Mutual show to play the city according to the present arrangements.

The Park Theatre, Utica, will open as a Mutual Circuit house Monday, October 16. This house will play the shows a full week. The "Monte Carlo Girls" will be the opening show.

"Hello Jake Girls" opened this week in Newark, jumping down from Rochester, to fill in the week in place of "Pell Mell" who played the house but a few weeks ago. "Pell Mell" is laying off this week and will continue on the regular time next week in Wilkes-Barre.

The "Mischief Makers" are laying off this week between Cleveland and Buffalo. "Follies and Scandals" are on their regular lay off week between Baltimore and Indianapolis. The Manheim Circuit pays the railroad fare from Baltimore and Indianapolis. The tickets should be in the hands of the company manager in Baltimore before the night show on Saturday in Baltimore.

There will be a week of one nighters between Buffalo and Rochester, which the company will book in themselves. Several cities are now under consideration, Niagara Falls, Ithaca, Rome, Auburn and others.

General Manager Al Singer left New York early last week to visit the shows playing in the East to look them over.

The route of the circuit as it now stands, starting from the Gayety, Brooklyn, runs: Lyric, Newark; Majestic, Wilkes-Barre; Bijou, Philadelphia; Folly, Baltimore; Lay Off week, Broadway, Indianapolis; Lyceum, Columbia; New Empire, Cleveland; Band Box, Cleveland; Garden, Buffalo, Rochester, Albany, Springfield, Boston, Pawtucket, New York; Star, Brooklyn and Hoboken.

Harry Emmerson is rehearsing a show for this circuit called "The Limit Girls" which opens October 23 at the Olympic, New York. He is putting on the "A Night on Broadway" book. In the cast so far are Emmerson, Grace Cestelle, Billy Inman, Ben Riggs, W. A. Boyd and Belle Winton. The soubrette and juvenile are to be signed.

The cast of Ed. Rush's "Georgia Peaches" are Lew Rose, Johnny Hughes, Billy Mack, Bernie Clark, Margarette Hastings, Jean Peltver and May Santley.

MOELLER IS THEATRE MANAGER

Art. Moeller has been engaged as manager of the Star and Garter Theatre, Chicago. He was appointed Monday by General Manager Sam. A. Scribner of the Columbia Amusement Company.

Moeller should do well in Chicago, where he is well known, having managed the Haymarket and Empire Theatres in that city several years ago.

Last season he managed J. Herbert Mack's "Maids of America" on the Columbia Circuit.

PARTY FOR VIOLA BOHLAN

CLEVELAND, O., Sept. 30.—A theatre party and dinner was tendered to Viola Bohlan, last night. Those who attended the dinner were Mr. and Mrs. Art Funkhauser, Mr. and Mrs. Ray Pejean, Mr. and Mrs. Dave Gordon, Miss E. Phillips, Marie Nugent, Opal Gordon, Jack Staib, Jimmy Walters, Mr. and Mrs. Nate Busby, Mr. and Mrs. J. Sigler, Ethel Bartell and Miss Bohlan.

MUTUAL DROPS PAWTUCKET

Owing to some disagreement with the management of The Scenic Theatre, Pawtucket, R. I., by the Pat White Company, The Mutual Burlesque Circuit has cancelled bookings at that house. The Rialto, Lawrence, Mass., will be added to the circuit, October 16, as a full week stand.

HARRY SEYMOUR CLOSING

Harry Seymour, will close as principal comedian with "Laughin' Thru" on the Mutual Circuit Saturday night in Pawtucket. He will join Barry Gerard's "Follies of the Day" in Chicago and work opposite "Bozo" Snyder.

BETTY PALMER CLOSSES

PHILADELPHIA, Pa., Oct. 7.—Betty Palmer, soubrette of the "Jazz Babies," closed with that show at the Bijou tonight. Miss Palmer, one of the best rough soubrettes on the Mutual Circuit, gave her notice in to close here.

HUNTER BACK AT PARK

Douglas Hunter was sent for Monday morning by the Minsky Brothers to rejoin the company at the Park Theatre. He will play the same part he had before he closed the week before.

HARRY BENTLEY CLOSSES

Harry Bentley, comedian at the National Winter Garden, closed at that house last Saturday night and will open next week with Bernstein and Bedini "Rockets."

LEW MARSHALL FOR VAUDEVILLE

CHICAGO, Ill., Oct. 6.—Lew Marshall, last season in burlesque, will start in vaudeville shortly in a new act of five people.

COUNTRY WITH "PELL MELL"

Charlie Country is doing the comedy with the "Pell Mell" on the Mutual Circuit this season. Country was with the same show last season.

INSPECTING SHOWS

Jess Burns and Tom Henry left New York Friday night for the West to look over the shows in which changes were recently ordered.

SAM REIDER CLOSSES

Sam Reider, resigned last week as manager of the Gayety Theatre, in St. Louis. He is now in New York.

HOWARD GETS INJUNCTION STAY

CASE TO BE ARGUED FRIDAY

By reason of obtaining an order staying the injunction granted last week by Justice Callaghan, of the Kings County Supreme Court, restraining Tom Howard from appearing at the Minsky Brothers' Park Music Hall, Howard was enabled to continue in the show last week, after being out of the cast on Tuesday and Wednesday nights. The attorneys for Howard, Smitkin & Goodman, obtained the staying order from the Appellate Division, second department, on Thursday, and Howard was back in the show that night.

The stay was granted to Howard's attorneys, who presented a motion that the restraining order be reversed. The argument on the motion was set for this Friday, before Justice Blackmar, but when James A. Timony and the law firm of Phillips, Jaffe & Jaffe, representing Harry Hastings, who claims Howard's services up to 1924, by a contract between the two, pleaded that their client's interests would be harmed by waiting until that day, Judge Blackmar consented to hear the argument on the motion Tuesday morning. He said that he would render a decision then, if it were possible, according to the time required, or would adjourn the hearing until Friday.

Hastings owns the Columbia Wheel show, "Knick-Knacks," and asserts that he requires Howard's services to bolster up the show. The Minskys, in whose show Howard is the main performer and principal star, declare that Hastings offered no objection to Howard working in the shows of other managers in New York until he made an overnight hit in the Park Music Hall burlesque show.

The enjoining of Howard from working for the Minskys is the first case on record in which a burlesque actor has been restrained from breaking his contract. In the opinion of Judge Callaghan, who decided against the comedian, Howard was declared to be "unique and extraordinary," even though he was a burlesque actor.

"BABY BEARS" SHOW DELAYED

ALBANY, N. Y., Oct. 5.—Through some misunderstanding, the "Baby Bears" did not arrive here from the West until today. They opened this afternoon. The show, it is said, was to be railroaded from the West by the S. W. Mannheim Circuit, but it seems that the tickets were not in Indianapolis and Mannheim did not furnish them. On learning the trouble, the Mutual Circuit made arrangements to bring the company on to Albany, furnishing the tickets and sleepers for the entire company.

JAMES GETS THE GAYETY

Jimmy James and associates have taken over the Gayety Theatre, Baltimore, in which they will produce stock burlesque. They take the house over November first and have a lease for six years according to James. Lester Fad and Henry Meyer are associated with James in the theatre.

James is now managing the Gayety, Philadelphia, a stock burlesque house and will continue to do so until he opens the new house November 1.

KIRSCH IS "CHUCKLES" MANAGER

Dick Kirschbaum, former cartoonist and dramatic editor of the Newark Star-Eagle, has been appointed business manager of the "Chuckles" on the Columbia Circuit. He started ahead of the show last week.

BIG WONDER SHOW CLEVER AND BRIGHT SCORES REAL HIT

Joe Hurtig's "Big Wonder Show" featuring Billy Foster, Frank Harcourt and Mildred Cecil at the Columbia this week is as near a Winter Garden production as any thing we have seen in some time, from a scenic, costume and lighting standpoint. From a comedy point of view, it would leave most Broadway musical comedies far behind that we have seen.

The programme states that the book is by Billy K. Wells and staged by Marty Semon. The lyrics and music Hughy Schubert, Razal and Woolford are responsible for. The entire production was staged under the direction of Joe Hurtig.

The "Big Wonder Show" is a decidedly clever farce and proved thoroughly enjoyable, from start to finish.

In Foster and Harcourt the firm have one of the best comedy teams in burlesque and about the best we have seen at this house this season.

Foster, that clever little fellow who has an individuality of his own, so different to any other comedy character in burlesque won many laughs, with his partner Harcourt, who in his own droll manner did much to put the comedy over. Harcourt, whose style is also away from others, is a very amusing comedian.

It was a wise move on the part of Hurtig to re-write these men, as they are both better when working together.

Mildred Cecil a good looking prima donna, who is new to Columbia patrons, was a success in the role. Miss Cecil has a very pleasing personality and a voice worthy of the role she portrays. She is pretty in form as well as in fact. Her costumes are gorgeous.

Estelle "Arab" Nack, a vivacious dashing soubrette, is another member of the company well worth seeing. She is all life and action any time she appears on the stage. She puts her numbers over so that they count. She is a corking good dancer, doing Russian steps, toe dancing and a bit of everything. Miss Nack is a hard worker and never seems to tire. Her dresses are neat and attractive.

Marty Semon as "Satan" handled the role with remarkable ease. His voice was clear and he spoke distinctly. His acting of the part was particularly well done.

George Rose as the magistrate in the first scene in which he does a Hebrew part, offered a fine piece of comedy doing the part nicely.

Libbie Hart was never better than she is in this show. She has more to do and does everything well. Her costumes are beautiful.

The Misses Fay and Florence, two young girls who are seen at an advantage in their act do small parts through the performance. They are neat and clever in their work, putting their numbers over with good effect. The dresses worn by these young ladies are very pretty.

Bert Spencer, George Albachi and Julia Barch have small parts doing very well.

Foster and Harcourt make an odd entrance on their first appearance. It was really funny.

The court scene was amusing, the manner in which Harcourt and Foster handled it with Semon, Rose and other principals.

Foster and Harcourt do their "check" bit and it went over for laughs. They know how to do it.

Miss Cecil in her specialty in front of a gold drop in one sang "Your Wonderful Eyes," and sang it masterly. Her costume was beautiful she wore in the act.

Fay and Florence in their singing act also won favor. The girls open singing "Little Red School House" and put it over. Then one appears and sang "Somewhere" and did it well. The other girl followed with "If I Like It" going over nicely. They finished with an old fashion medley of songs that went big. The girls have a good act and put it over. They wear pretty dresses making a change for each number.

The Geo Hamid Troupe of Acrobats offered a fine tumbling act in the "On the Nile" scene and went over great. The act was placed in a fine spot. Harcourt did some comedy tumbling during the action of the act.

Semon and Miss Cecil offered a pretty duet singing "Wonderful Girl," it was well received.

The "cow" bit offered plenty of comedy with Foster, Harcourt and Miss Hart in it.

Miss Nack was very graceful in her toe dancing specialty, which she did exceptionally well. She won much applause for her endeavor Monday afternoon.

The "Big Wonder Show" has a well trained chorus, beautiful wardrobe, plenty of comedy, and is an all around big show. It's an entertainment worth while and a credit to the Columbia Circuit.

Spencer and Rose scored in their specialty down near the close of the show. SID.

HOME WEEK CELEBRATION

BALTIMORE, Md., Oct. 7.—Simon Diesen, manager of the Folly Theatre, has arranged a big home week for Scotty Friedell and George Broadhurst, the comedians with the "Jazz Babies" which will play his house here next week. He will meet the company with a brass band and march to the theatre from the railroad station. He has billed the city heavy for the boys. Both Friedell and Broadhurst are Baltimore boys.

DRAMATIC and MUSICAL

"LADY IN ERMINE" MUSICAL COMEDY OF MUCH CHARM

"THE LADY IN ERMINE," a musical comedy in three acts, book by Rudolph Schanze, and Ernest Welisch. Music by Jean Gilbert and Alfred Goodman. Lyrics by Harry Graham and Cyrus Wood. Adapted by Frederick Lonsdale and Cyrus Wood. Produced at the Ambassador Theatre, Monday evening, October 2, 1922.

CAST

Colonel Belovar.....Walter Woolf
Count Adrian Beltrami.....Harry Fender
Baron Sprotti-Sprotti.....Ignacio Martinetti
Count Isolani.....Robert Calley
Major Stogan.....Timothy Daley
Dostal.....Detmar Poppen
Count Busoni.....Neil Evans
Mirko.....Murray Minehart
Suitangi.....Robert Woolsey
Sophia Lavallo.....Marie Burke
Rosina.....Helen Shipman
Angelina.....Gladys Walton
Mariana.....Wilda Bennett

To pick a musical show as a successor to "Blossom Time," at the Ambassador Theatre, is no easy task, yet the Shuberts could hardly have done better than following the Franz Schubert score of "Blossom Time," with that of Jean Gilbert. The same desirable qualities of composition are found in Gilbert's catchy tunes. As to a romantic story, well acted and sung by a superb cast, in gorgeous settings, "The Lady in Ermine," compares with any Viennese operetta seen on Broadway in sometime, if not actually surpassing all, or at least most of them.

Literally, as well as figuratively, the play breathes youth, for in addition to the youthful romance, the very cast for the most part are youngsters who have risen from the ranks almost over night. Walter Woolf, Wilda Bennett, Harry Fender, Gladys Walton and others cover themselves with glory in their initial appearances in roles that carry considerable responsibility.

The story which is well defined and brought to a dramatic climax, concerns the occupation of the castle of the Count Beltrami, by Colonel Belovar and his regiment who are en route to Milan. The soldiers belong to no particular kingdom. At the same time that the colonel's men take possession of the house temporarily, a ballet master and his ballet girl prevented from further travel by the unsettled conditions, also put up at the count's castle. The count himself is not in a position to meet the colonel or let his identity be known, and changes places with a silhouette cutter. The silhouette cutter, advanced in years, and the count's sister, masquerade as man and wife for the protection of the girl, etc. The silhouette cutter in the person of Robert Woolsey, is rather out of his character in impersonating the count and frequently forgetting himself was the way he sprung most of the comedy. The story terminated with the count's sister giving permission to the colonel to return some day. But not before the latter had become very drunk and had almost made her pay for the release of her brother by sacrificing her honor.

Wilda Bennett, as Mariana, the count's sister, sang beautifully, and in addition to her voice which was always delightful, she captivated the audience by her physical beauty.

Walter Woolf, as Colonel Belovar, portrayed the overbearing, tyrannical soldier with considerable strength, and consistency. His baritone voice was equally as good as his excellent characterization.

Robert Woolsey, as the silhouette cutter who impersonated the count, carried the burden of the comedy and gathered sufficient laughs for such a production. Helen Shipman, as Rosina, maid to Mariana proved her self a capable showgirl, and also supplied some comedy as well as doing several musical bits, with spirit.

Marie Burke as Sophia Lavallo, the ballet dancer, also gave a good character-

ization and danced and sang to good advantage. Ignacio Martinetti as the Baron Sprotti-Sprotti and Harry Fender as the Count Beltrami led the rest of the cast in setting a high standard of excellent acting.

The score which never had a dull bar of music had several catchy tunes that one could remember and whistle by the time the show was out. Among these were "When Hearts are Young," "Mariana," "Lady in Ermine" and several others, all with hit possibilities.

"MALVALOCA," EQUITY PLAYERS' PIECE, IS FINE PRODUCTION

"MALVALOCA," a drama in three acts from the Spanish of Serafin and Joaquin Forty-eighth Street Theatre on Monday evening, October 2, 1922.

CAST

Malvaloca.....Jane Cowl
Juanella.....Angela McCahill
Mariquita.....Marietta Hyde
Sister Piedad.....Lillian Albertson
Teresona.....Jessie Ralph
Alfonso.....Lenore Norville
Dona Enriqueta.....Louise Closser Hale
Dionisia.....Margaret Fareleigh
Sister Consuelo.....Grace Hampton
Sister Dolores.....Lalvie Brownell
Sister Carmen.....Edith Van Cleave
Leonardo.....Rollo Peters
Salvador.....Frederic Burt
Martin.....Marshall Vincent
Barrabas.....Frank I. Frayne
Tio Jerome.....Claude Cooper
Lobito.....Edward Cullen
A Workman.....John Parrish
Alvarez Quintero, presented at the Equity

As produced at the Forty-eighth Street Theatre, "Malvaloca" proves that the artistic perceptions within the Actors' Equity Association are well capable of assuming the responsibilities of producing, so long relegated to the commercial manager. "Malvaloca," the first of the five plays to be produced this season by Equity Players, from the Spanish of the Quintero Brothers, is a most beautiful thing; its beauty is so great that at times it hurts.

Jane Cowl plays the leading role—the title role—but every one of the other parts is played by a real artist. Such a cast as this is unimaginable in a production presented by a commercial manager. Rollo Peters, Angela McCahill, Marietta Hyde, Lillian Albertson, Jessie Ralph, Louise Closser Hale, Frederic Burt, Marshall Vincent, Frank I. Frayne, Claude Cooper, Jessie Ralph, Lenore Norville, Edward Cullen, Margaret Fareleigh—each and every member of the cast is a rare actor, perfect in the part.

Miss Cowl's artistry needs no qualification; she is superb, a wonderful actress of whose services Equity is justly proud. "Malvaloca," the girl she impersonates, is a lovely, but illiterate thing, more sinned against than sinning, who falls in love—a new kind of love for her—with Leonardo, a young foundryman, whose partner, Salvador, is one of her former companions. They meet in a convent, presided over by a charitable order of sisters, where both have come to visit Salvador, recuperating from an accident in the foundry. Leonardo, a passionately virtuous youth, fully understanding Malvaloca's past, also learns to love her deeply. The play shows the emotional crisis through which both lovers pass in their efforts to meet the situation. Leonardo's love is so great that he parts with his partner and friend, and scorns the opinions of his relatives in order to marry her, although he is constantly reminded, even when she is in his arms, of the others who have been before him. Malvaloca's love is also so deep that she is powerless to leave him, as she knows would be the wise thing to do. So together they face the world, secure only in their love, and willing for its sake to face anything.

"DOLLY JORDAN" FINELY STAGED AND ACTED PLAY AT DALY'S

"DOLLY JORDAN," a historical play in four acts, by B. Iden Payne. Produced Wednesday evening, October 4, at Daly's 63rd Street Theatre (formerly 63rd Street Music Hall).

CAST

Mrs. Bland.....Marion Abbott
Mr. Swan.....Whitford Kane
Mr. Richard Daly.....Walter Ringham
Dorothy Bland.....Josephine Victor
Mr. Tate Wilkinson.....Alphonse Ethier
George Ingham.....Hartley Power
Mrs. Robinson.....Adelaide Zeile
Mrs. Smith.....Catherine Calhoun Doucet
Mr. Hobbes.....John Rogers
Mr. Richard Ford.....Vernon Kelso
A call boy.....George Ryan
A Bow Street runner.....Kevitt Manton
Miss Sketchley.....Shirley Gale
Ellen.....Jean Middleton
Captain the Hon. William Bailey
Charles Esdale
H. R. H. and the Duke of Clarence,
Langhorne Burton
Landlord.....Harold Schaughency
Mr. Edward March.....Burdette Kappes
Mr. John Barton.....Reginald Carrington
Jeanette.....Denise Corday

Dolly Jordan is the name of an English actress who held forth in the nineteenth century, and the author, in four acts, gives a series of romantic episodes that occurred in the life of the actress. The technique used is similar to that of the average historical play and each succeeding act shows a later period in the life of Dolly Jordan. The progress of the play is fast enough, with many bits of clever characterization and other incidents, and not all of the play is consumed by historical development, for there are many pieces of dramatic work that add to the general effect. Josephine Victor, as Dolly Jordan, gave a performance that ranks with the best seen this season. The role has various characterizations and Miss Victor did more than merely portray the reincarnated Dolly Jordan.

Miss Jordan is first seen as a student of the theatre, learning some of the tricks in trade that were later destined to make her one of the foremost ladies on the London stage. Of course her very youth and charm made her a favorite with the men.

The second act she is committed to a liaison with one of those in the swim at Drury Lane. Later she transferred her affections to the Duke of Clarence and shortly afterward she was at the height of her career as an actress. The green room of the Theatre Royal in York was about the best scene of the play, and there was an atmosphere which, combined with the doings of the visiting actors and actresses, made it quite enjoyable. After her run as the popular actress, it was but inevitable that her decline should be the next step in the portrayal of the life of the actress.

The settings were designed with exquisite taste, although at times it might have been slightly overdone; not the good taste, but the excessive decorations. The setting proved to be just the kind that best suited Miss Victor.

In the leading role Josephine Victor had something to do very much unlike that which has been seen in most of her plays. Her charming manner and skill made it possible for her to do several characterizations, and do much to make interesting moments of what might have been dull spots in the play. On the whole the play has been produced in handsome fashion. Other players, such as Whitford Kane, Walter Ringham, Alphonse Ethier and many more all contributed toward making of the play an unusually well acted affair.

"WHEEL OF LIFE" COMING IN

Elsie Ferguson will begin her New York engagement in "The Wheel of Life," by James B. Fagin, on November 27. The theater is as yet not known. Marc Klaw is making the production.

BARRYMORE TO PLAY "HAMLET"

John Barrymore will return to the stage in November and will be seen in "Hamlet." Following this he will appear in "Richard III" and "Redemption." Robert Edmond Jones designed the settings and costumes for "Hamlet," which will be produced by Arthur Hopkins.

Mr. Barrymore suffered a breakdown while acting in "Richard III" in the spring of 1920, and his only stage appearance since then was made at the Empire Theatre, a year later, in "Clair de Lune." In the meantime, however, he has been seen in a number of motion pictures.

With John Barrymore's return made certain, all three of the Barrymores will be seen on the New York stage this season. Ethel Barrymore began a season at the Longacre Theatre on September 26 and Lionel Barrymore will be seen in "The Fountain," a new O'Neill play.

"YANKEE PRINCESS," KALMAN OPERETTA, HAS FINE SCORE

"THE YANKEE PRINCESS," an operetta in three acts, adapted by William Le Baron from the "Die Bajaders," by Julius Brammer and Alfred Gruenwald, with lyrics by B. G. de Sylva and music by Emmerich Kalman, presented at the Knickerbocker Theatre on Monday evening, October 2, 1922.

CAST

Prince Rajami.....Thorpe Bates
Napoleon St. Cloche.....John T. Murray
Phillipe La Tourette.....Roland Bottomley
Manager Trebizonde.....Royal Tracy
Pimprnette.....Frank Doane
Colonel Parker.....George Grahame
Dewal Singh.....Lionel Chalmers
The Rajah of Punjab.....Mortimer White
Reggie.....Colin Campbell
Chief Usher.....Valentine Winter
Odette Darimonde.....Vivienne Segal
Marietta.....Vivian Oakland
Fifi.....Ruth Lee
Marie.....Belle Miller
Yvette.....Elsie Decker
Princess Odys.....Jane Carroll
Princess Rao.....Margaret Morris
Princess Athana.....Mortimer White
Princess Lydiana.....Violet Vale
Princess Ranja.....Katherine Errol
Princess Lydiana.....Evelyn Plunador
Princess Sita.....Frisco De Vere
Princess Rita.....Louise Joyce
Indian Dancer.....Princess White Deer

Emmerich Kalman's lovely music is the foundation upon which the talents procured by A. L. Erlanger have built a most beautiful operetta in "The Yankee Princess," which made its bow to Broadway last Monday night at the Knickerbocker. Freely adapted by William Le Baron, the book of the Austrian librettists has an unusually discernible plot, which, while not too solid, is pretty enough to act as the framework upon which is hung as fine a score as might be expected from one so capable as Mr. Kalman has proved himself to be in the past with his "Miss Springtime" and "Sari." The music, moreover, is in the good hands—or rather good voices—of Vivienne Segal, prima donna who has fulfilled the promise she held out when she appeared in "The Blue Paradise," and one Thorpe Bates, a young Englishman with a pleasing voice who has been brought over, with good judgment, from London.

The comedy scenes, of which there are far from too many, are capably administered by John T. Murray, with the assistance of Vivian Oakland.

The scenery of Joseph Urban—whose name speaks for its value—and the costumes provided for the leading feminine characters and the variously assorted—sized—members of the chorus, leave little to be desired by the lovers of the delightfully ornamental. Some of the costumes are marvels of the art of dress designing.

The story concerns the love—eventually rewarded—of a Hindu Prince, played by Mr. Bates, for the idol of Paris, an American singer in the Chatelet Theatre. He loves her madly, but she rebuffs him almost up to the final scene.

B. F. KEITH BOOKING EXCHANGE

Week of October 16, 1922

NEW YORK CITY

Palace—Belle Baker—Reynolds & Donegan—Cahill & Romaine—Dalmores.

Riverside—Cavene—Troupe—Marion Murray—Meyers & Hanford—Patricola & Townes—Sophie Tucker—Will Mahoney.

Colonial—The Wager—B. & B. Wheeler—Wm. & Joe Mandell—Patricola—Yarmark—Crawford & Broderick—Owen McGivney—Dotson.

Alhambra—Desro—Rettler—Ruth Royce—Grace Hayes—Mitty & Tillo—Bryant & Stewart—Harley & Patterson.

Royal—Archle & Gertie Falls—Blossom Seeley—Jessie Busley—Powers & Wallace—Jimmy Lucas—Bert Levey—Markel Gay—Frank Work & Co.

51st Street—Bessie Barriscale & Co.—Higgins & Bates—Pinto & Boyle—Lane & Harper—Kovacs & Goldner—Lillian & Henry Ziegler.

Coliseum (First Half)—Joseph Diskay—Sun Dodgers (Second Half)—Wm. Halligan.

Fordham (First Half)—Van Cello & Mary—Wm. Halligan & Co.—Rae Eleanor Ball—Bryan & Broderick (Second Half)—Boreo—Cartmell & Harris—Circumstantial Evidence.

Hamilton (First Half)—Elsie White—Henry & Moore (Second Half)—Joseph Diskay—McLaughlin & Evans.

Broadway—Boyle & Bennett—Moody & Duncan—Brown & Whitaker—Aeroplane Girls.

Regent (First Half)—Boreo (Second Half)—Elsie White.

Franklin (First Half)—Cartmell & Harris (Second Half)—Van Cello & Mary—Henry & Moore.

Jefferson (First Half)—Garcinette Bros.—Miller & Bradford—Circumstantial Evidence (Second Half)—Bryan & Broderick—Ruppert Ingelaise & Co.—Watts & Hawley—Sun Dodgers.

BROOKLYN

Orpheum—Anderson & Yvel—Frances Arms—Redmond & Wells—Billy Sharp's Revue—Jas. Thornton—Harry Burns & Co.

Bushwick—Jennings & Dorney—Bronson & Edwards—Sam Barton.

Flatbush—Joe Cook—Alexanders & J. Smith—Lydel & Macey.

Rivers (First Half)—McLaughlin & Evans (Second Half)—Miller & Bradford.

BALTIMORE

Maryland—Billy Arlington & Co.—Wm. & Joe Mandell—Mac Sovereign—Van & Schenck—William Ebs—Mary Jayne.

BUFFALO

Shea's—Pierce & Ryan—Gus Fowler—Mary Haynes—William Faversham—Chief Caupolican.

CINCINNATI, O.

Keith's—Al Striker—Driftwood—Kellum & O'Dare—Felix Friganzza.

CLEVELAND

105th St.—The Stanleys—Alice Hamilton—Harry J. Conley Co.—Breen Family—Joe Roberts—Sybil Vane—Bill Genevieve & Walter.

COLUMBUS, O.

Keith's—Marg. Taylor—Binns & Grill—Seed & Austin—The Hegedus Sisters—Eddie & Ramsden.

DETROIT

Temple—Autumn Trio—Millard & Mariff—Grace Huff & Co.—Chas. & Madeline Dunbar—De Lyle Alda & Co.—Healy & Cross—Olson & Johnson.

ERIE, PA.

Colonial—Wilbur & Adams—Hawthorne & Cook—Bird Children—Smith, Barker & Co.—Kane & Grant.

GRAND RAPIDS, MICH.

Empress—Louise & Mitchell—Adelaide Bell Co.—Chadwick Duo—Barry & Whittledge—Runaway Four—Murray & Garrish.

INDIANAPOLIS, IND.

Keith's—Willie Schenck—Will & Gladys Ahearn—Charles Harrison Dakin Co.—Vaughn Comfort—Leavitt & Lockwood—Pifer Bros. & Sister.

LOWELL, MASS.

Keith's—Morgan & Binder—The Creightons—Nash & O'Donnell—Boudini & Bernard—Maxie Lunette—The Brants.

MONTREAL, CAN.

Princess—Willie Hale & Bro.—Carlton & Bellew—Mrs. Sidney Drew—Madeline Collins—Columbus, Snow & Hector—Derkin's Animals.

PHILADELPHIA, PA.

Keith's—Yost & Clady—Harry Moore—Williams & Taylor—Wayburn's Dancing Revue—Johnny Burke—Eddie Foy & Family.

PITTSBURGH, PA.

Davis—Meriam's Dogs—Marga Waldron & Co.—Al Wohlman—Lewis & Body.

PORTLAND, ME.

Keith's—Princeton Five—Reed & Selman—Baggett & Sheldon—Walters & Walters—Boothby & Everdeen—Dunbar & Turner.

PROVIDENCE, R. I.

E. F. Albee—Jos. K. Watson—Lee Children—Craig Campbell—Gordon & Ford—Doris Humphrey's Dancers.

QUEBEC, CAN.

Auditorium—Ross & Foss—Newell & Most—Leipold—Dawson Girls.

ROCHESTER, N. Y.

Temple—Jack Little—Dixie Four—Leo Donnelly—Paul & Goss—Burns & Lynn—Stars of Yesterday.

SYRACUSE, N. Y.

Keith's—Barbette—Dillon & Milton—Bowers, Walters & Crocker—Lafayette's Dogs—Mark McDermott—Howard & Clarke—Wells, Virginia & West.

TOLEDO, O.

Keith's—Clown Seal—The Comebacks—Demarest & Collette—Thos. E. Shea Co.—B. C. Hilliam—Stella Mayhew.

TORONTO, ONT.

Shea's—Three Hartwells—Jones & Jones—Valerie Bergere—Claude & Marion—Aileen Stanley—Vadi & Gyi—Shaw & Lee—Harvard, Holt & Kendrick.

ORPHEUM CIRCUIT

Week of October 16, 1922

CHICAGO

Palace—Singer's Midgets—Ushers—Fenton & Fields—Rubin & Hall—Eddie Ross—Kane & Herman—B. & F. Mayo.

State Lake—Mabel Ford—Jim McWilliams—Robbie Gordone—Eddie Burton.

DENVER, COLO.

Orpheum—Harry Fox & Co.—Beked Dancers—J. & Y. Staffano—Tango Shoes—De Voe & Lloyd—Clinton Sisters—Snell & Vernon—Toney Grey & Co.

DES MOINES, IOWA

Orpheum—Heras & Willis—Ben Ne One—Show Off—Kerekjarto—Flo Lewis—Stan Stanley—Sewell Sisters.

DULUTH, MINN.

Orpheum—Dr. Thompson—Dooley & Sales—Pearson, Newport & Pearson—Paisley Noon—Martin & Moore—Jean Granese.

EDMONTON AND CALGARY, CAN.

Orpheum—Williams & Wolfus—Bill Robinson—Foley & Le Tour—Morton & Glass—McDevitt, Kelly & Quinn—Lawton.

KANSAS CITY, MO.

Orpheum—Dewitt, Burns & Torrence—Ernie & Ernie—Hurst & O'Donnell—Edith Taliaferro—Jim & B. Morgan—Al Herman—Parlor Bedroom and Bath—Cook, Mortimer & Harvey.

Main Street—Barclay & Chain.

LINCOLN, NEB.

Orpheum—Crawe Wilbur—Princess Wabletka—Rob Murphy—Johnny Singer—Skatelles—Alexandra.

LOS ANGELES, CAL.

Orpheum—Rae Samuels—Hobart Bosworth—Sully & Houghton—Leon—Beth Bert—Swartz & Clifford—Hector—Nagyfys.

Hill Street—Anatol Friedland—Ernest Hiatt—Jessie Reed—J. & J. Gibson.

MEMPHIS, TENN.

Orpheum—Alan Rogers—Frances Kennedy—Rowland & Meehan—Dugan & Raymond—U. S. Jazz Band—Brown Sisters—Guy & Pearl Magley.

MILWAUKEE, WIS.

Palace—Mildred Harris—Wilton Sisters—Bert Fitzgibbon—Cameron—Bob Anderson & Pony—Harry Kahne—Minstrel Monarchs.

MINNEAPOLIS, MINN.

Hennepin Orpheum—Andrieff Trio—Sandy—Gus Edwards Revue—Tom Smith—Tusciano Bros.—Swor Bros.—Corradini's Animals.

NEW ORLEANS, LA.

Orpheum—Eddie Leonard—Harry Langdon—Alma Neilson—Hallen & Russell—Reed & Tucker—Alex. Patty & Bro.

STANLEY AGENCY

SPECIALIZING SUBURBAN HOMES AND INSURANCE OF ALL KINDS

508 Times Bldg., N. Y. Tel. Bryant 9485

OAKLAND, CAL.

Orpheum—Creole Fashion Plate—York & King—Babcock & Dolly—Vincent O'Donnell—Mme. Herrmann—Smith & Strong—Hector.

OMAHA, NEB.

Orpheum—Keno, Keyes & Melrose—Edith Clifford—Liddell & Gibson—Marmein Sisters—Harry La Vall & Sister—Theodore Roberts & Co.—Hughes & De Brow.

PORTLAND, OREGON

Orpheum—Morgan Dancers—Billy Glasen—Glenn & Jenkins—Faber & McGowan—Wilson Aubrey Trio—J. & N. Olms—Roxy La Rocco.

SACRAMENTO AND FRESNO, CAL.

Orpheum—Flashes—Fisher & Gilmore—Senator Ford—Herbert & Dare—Weaver Bros.—Kennedy & Berle—Nagyfys—Ramsdells & Deyo—York & King—Smith & Strong.

ST. LOUIS, MO.

Orpheum—Jackie & Billie—Walter C. Kelly—Sheila Terry—Diamond & Brennan—Lola & Senia.

ST. PAUL, MINN.

Orpheum—Juggeland—Herbert Brooks—Shattuck & O'Neill—Harry Carroll Revue—Frank Sabini—Osborn Trio—Corradini's Animals.

SALT LAKE CITY, UTAH

Orpheum—Henry B. Walthall—Anderson & Burt.

REMEMBER THE OLD ADAGE

(Was it ever more true than on the stage). "CLOTHES DON'T MAKE THE MAN (or woman) BUT THEY GO A LONG WAY TOWARD IT." and Bayer-Schumacher Co., Inc., Costumers, are Famous for Just Such Service. 67-69 West 46th Street, New York.

—Dave Roth—Lew Dockstader—Mellette Sisters—Hanako Japs—Emma Carus & Co.

SAN FRANCISCO, CAL.

Orpheum—Cressy & Dayne—Bankoff—Bailey & Cowan—Simpson & Dean—Bevan & Flint—Bessie Clifford—Harry Watson.

Golden Gate—Family Ford—Dorothy Sadler—Al. K. Hall—Corine & Co.—Peggy Bremen & Bro.—Koroll Bros.

SEATTLE, WASH.

Orpheum—Victor Moore—Claudia Coleman—McCarthy Sisters—Gordon & Day—Gretta Ardine—Belle Montrose—Chandon Trio.

SIOUX CITY, IOWA

Orpheum—Three Danolse Sisters—Murray Kisen—Spencer & Williams—Gella—Carl Rosini—Bernard & Garry—Paul Decker—Burke & Durkin—Senior Frisco—Bird Cabaret.

VANCOUVER, B. C.

Orpheum—Hyams & McIntyre—Leo Beers—V. & E. Stanton—Jack Norton—Jack George—Adolphus & Co.—Novelty Clintons.

WINNIPEG, CAN.

Orpheum—Henry Santy & Band—A. & H. Seymour—D. D. H.—Richard Keane—Royal Gascoignes—Meehan's Dogs.

TEL. 1543 BRYANT

E. HEMMENDINGER, INC. JEWELERS

33 WEST 46th STREET NEW YORK

F. F. PROCTOR

Week of October 9, 1922

NEW YORK CITY

Fifth Ave. (Second Half)—Rome & Gaut—Mary Jayne—Boye & Boyer—Lane & Harper—Fillis Family—Lang & Blakeney.

58th St. (Second Half)—Tom Kelly—Fiske & Lloyd—Craddock & Shadney—Birds of Paradise—Bert Wilcox Co.—O. K. Legal Co.—Ecko & Kyo.

23d St. (First Half)—Smiles—Marie Russell & Sambo—Flo Enright Co.—Holden & Harren (Second Half)—Santrey & Norton—Combe & Nevins.

ALBANY, N. Y.

(Second Half)—C. & Cecilj McNaughton—Thornton Flynn Co.—The Dohertys—Three Whirlwinds.

ELIZABETH, N. J.

(First Half)—The Plasterers—Jennings & Melba—Ruth Royce—Lockett & Hope (Second Half)—Harvey & DeVore.

MT. VERNON, N. Y.

(Second Half)—Van Hovan—Magna Dancers—Pierce & Goff—Al Wohlman.

NEWARK, N. J.

Schlett's Manikins—Alice Brady Co.—Walton & Brant—Moore & Freed—Curio Shoppe.

SCHENECTADY, N. Y.

(Second Half)—Three Armines—Hank Brown Co.—From Earth to Moon.

TROY, N. Y.

(Second Half)—Bill & Blondy—Nan Traveline—Diane & Rubini—Al Fields Co.—Boys of Long Ago.

YONKERS, N. Y.

(Second Half)—Garcinetti Bros.—Burns & Wilson—Howard & Lewis—Mercedes—Sheiks of Arab.

POLI CIRCUIT

Week of October 9, 1922

BRIDGEPORT, CONN.

(Second Half)—Dublin Trio—Clifford & O'Connor—Bushman & Rayne—Wylie & Hartman—Nathane Bros.

HARTFORD, CONN.

Palace (Second Half)—Jack Hughes Duo—Jean Boydell—Card & Noll—Click & Click—Mack & Stanton—Indian Reveries.

NEW HAVEN, CONN.

Palace (Second Half)—Silvia Brann Co.—Willie Lang—Ray Snow & Narine—A Night in Spain—McCormick & Winehill—Bud Snyder & Bluch.

SCRANTON, PA.

Poli's (First Half)—Jean & Jacques—Roger Williams—George Rolland—Raynor & Nerrett—Ned Wayburn's Dancing Dots.

SPRINGFIELD, MASS.

Palace (Second Half)—Eather Trio—O'Brien & Josephine—La Palerica Trio—James Cullen—Marie Gasper & Co.

WILKES-BARRE, PA.

Poli's (Second Half)—Hilton Sisters—Alf Grant—Ona Munson Co.—Schoen & Squires—Roy & Arthur.

WATERBURY, CONN.

Palace (Second Half)—Zematto & Smith—Jerome & Albright—Golden Showers—Nixon & Sans—Doris Humphreys Co.

WORCESTER, MASS.

Poli's (Second Half)—Powell & Brown—Evans & Marton—Al H. Wilson—J. Rosmond Johnson Co.—Al H. Wilson—Redford & Winchester.

B. F. KEITH BOOKING EXCHANGE

Week of October 9, 1922

NEW YORK CITY

Royal—Mary Hassler—The Ring Tangle—Marks & Wilson—Wm. Ebs—Rafayette's Dogs—Jack Wilson—Wm. Halligan—May—Francis—Aunt Jimma.

Broadway—Watts & Hawley—Boreo—Weber & Ridor—Samsell's Wonder Seal—Bronson & Edwards.

Coliseum (Second Half)—Dotson—Owen McGivney—Wm. & Joe Mandel—Bert & Betty Wheeler—The Wager.

Jefferson (Second Half)—Elm City Four—Fraser's Highlanders—Coogan & Casey.

Regent (Second Half)—Amaros & Obey—Gertude Barnes—Headliners—Kennedy & Mason—Freda & Anthony.

Franklin (Second Half)—Elsie White—L. & H. Ziegler—McLaughlin & Evans.

Harlem Opera House (Second Half)—Victoria & Dillon—Noel Lester Co.

BROOKLYN

Prospect (Second Half)—Aunt Jimma Band—Lewis & Rogers—Canova—Doyle & Cavanaugh.

Greenpoint (Second Half)—Dancing McDonalds—Will Mahoney—Flying Coville—Mrs. Gene Hughes Co.

Riviera (Second Half)—Bronson & Edwards—China Blue Plate—Moody & Duncan—Lockette & Lynn—Riviera Follies.

Sterling (Second Half)—Lew Cooper—China Blue Plate.

Flatbush—Dixie Hamilton—Bryant & Stewart—Lionel Atwill—Henry & Moore—Aerial DeGross—Weber & Rednor.

Henderson's, Coney Island (Second Half)—The Cromwells—Morris & Flynn—The Sharrucks—Phil Davis—The Runaways.

Far Rockaway—Van Cello & Mar—Van & Corbett.

ALLENTOWN, PA.

Orpheum (Second Half)—Raymond Wilbert—McIntyre & Holcomb—Flashes from Songland—Zohn & Dreiss—Four Bell Hops.

ALTOONA, PA.

Harry Bentell—Blank & O'Donnell—Kavanaugh & Everett—Holland & Oden—Bowers, Walters & Crocker.

Orpheum (Second Half)—Francis & Wilson—Alexander & Fields—Holmes & Holliston—Oscar Lorraine—Fink's Mules.

AMSTERDAM, N. Y.

Rialto (Second Half)—Harry Tuda—Ben Smith—Marriage vs. Divorce—Elliot & LaTour—Josie Rooney Co.

ASBURY PARK, N. J.

Main Street (Second Half)—McLyn & Sully—Betsy Morgan Co.—Pert & Sue Kelton—Billy La Vir Co.

AUBURN, N. Y.

Jefferson—Margaret Taylor—Fern & Marie—Lucke & Harris—Boys of Long Ago.

BANGOR, MAINE

Bijou (Second Half)—Jim Felix—Barrett & Farnum—Bruch & Thurston—Juliette Dika—Jones & Silvester—Folette's Monkeys.

BAYONNE, N. J.

(Second Half)—Brown's Dogs—Thornton & Squires—Arthur Astill Co.—Vine & Temple—Miss Nobody.

BINGHAMTON, N. Y.

(Second Half)—Margaret Taylor—Rodero & Brown—Primrose Four—Marlow & P. Miller—Thank You, Doctor—Maggie Clinton.

BOSTON, MASS.

Boston—Ed. & Ida Tindell—Orren & Drew—Laughlin & West—Lane & Freeman—Hits, Redow Revue.

Gordon's Olympia, Scollay Square—Mark & La Rue—Demarell Vail Co.—Four Rubini Sisters—Dunbar & Turner.

Gordon's Olympia, Washington St.—Aloha & Gille—Cecile Weston Co.—North & Halliday—Bliss City Four.

(Continued on page 25)

New York Eve. Journal, said: Succeeds Bert Williams

Hamtree Harrington, a colored actor, offers an imitation of Bert Williams and earns big applause for his work.

New York Globe, said: One of the best features of the entertainment is the recollection of Bert Williams aroused by another colored comedian.

HAMTREE HARRINGTON



SERV-US EXPRESS

TELEPHONE LONGACRE 5992

NOW AT 310 W. 47th ST.

HARRY KOSTER Manager

Theatrical transfer to all theatres. Special Load Rate to Big Acts. Free Storage One Week. STORAGE—OFFICE ALWAYS OPEN—AUTO TRUCKS

TED BARRON

WANTS TO SEE YOU!!! AT
HARRY VON TILZER'S
MAKE IT TO-DAY!!!

NEW
ADDRESS

HARRY VON TILZER MUSIC PUB. CO.
1658 BROADWAY, CORNER 51st STREET, NEW YORK
BROADWAY CENTRAL BLDG.

NEW
ADDRESS

PHONE CIRCLE 8775

P.S.—SOME HIT!!!

"A PICTURE WITHOUT A FRAME"—Ted Barron

PALACE (Chicago)

Attendance was capacity on Monday afternoon, with a very good show booked into the theatre to greet the S. R. O. audience.

Blanche Sherwood and a "company," consisting of one man whose work makes him worthy of equal billing with Miss Sherwood, opened the show, with an entertaining aerial exhibition.

Nora Norine, assisted by Lou Sievers at the piano did fairly well with a song cycle. Both make good appearances, but the songs used by Miss Norine could be changed to more effective numbers and bring her bigger results. A decided improvement in the act, would be to have Sievers stick to his playing of the piano and leave all the singing to Miss Norine, whose work is hindered by his vocal efforts.

Frank Wilcox and Company appeared in a farce comedy sketch called "Ssh-h!" It concerns a young man who is visiting friends at their home, where he is to close a business contract with the husbands of the wives who are the guests of the owners of the home, as he is. All the wives fall in love with the young man, who doesn't care for any of them. Their attentions to him and his efforts to evade them, result in a riot of laughter. The cast are all capable, and handle their roles well.

The Four Camerons with their comedy vehicle, "Like Father, Like Son," stopped the show, and weren't permitted to leave until a speech of thanks had been rendered by Louis Cameron, who handles most of the comedy.

Sheila Terry and Company scored with their dainty dance-story offering, called "May and December." Roy Sedley, (to whom Miss Terry is married in private life), and Jack Goodall support her, the story being the wooing of Miss Terry by the two men, one of whom is "May," and the other "December," in ages. Naturally "May" (Roy Sedley), wins. The ability of all three as dancers, particularly Miss Terry and Sedley, is very good, and framing of the plot is done well. Miss Terry's adorable personality would make an audience like her on its own strength.

Al Herman has always been a favorite here, and did what was expected of him. He pulled Jack Osterman on the stage, from the audience, and made him sing a song.

The main reason for the capacity audience, however, was Elsie Janis, who received an overwhelming reception on her entrance. She did her routine of imitations, as only Elsie Janis can, and then wasn't permitted to leave until she begged off.

CHICAGO VAUDEVILLE SHOWS

Al Herman re-appeared at the close of Miss Janis' act, and asked the audience to stay in for Lola and Sonia, telling them how hard it is for an act to follow Janis. The speech had its desired effect, and the act proved to be well worth staying for. Both are remarkable dancers. H. C. K.

GARRICK (Chicago)

"Success" is the name of the revue in the Shubert Vaudeville show at the Garrick this week. Abe Reynolds, as a Hebrew comedian is featured and he injects enough comedy into it to satisfy almost anyone that wants to laugh.

Although Nonette is billed as the principal attraction, her work in the revue is very brief.

There are many scenes and costumes of the chorus that are very pretty. Like most revues of this sort, they rely solely on comedy situations to carry it along and Abe Reynolds with the aid of Ben Holmes, who works as a straight for him, travel through scene after scene, keeping the audience in good humor during an Egyptian scene, Nonette as Cleopatra makes her first appearance, singing a pretty little song that was relished by those who like good music. Nonette's gown was a gorgeous affair, which made the feminine part of the audience gasp. She did not appear again until the finale. Flossie Everette, although handicapped by a bad cold, carried her part well. Her number, "Mister Jiggeroo," with the girls in black and white, is a novelty. What "Success" needs is more of Nonette. As it stands now, it is just a burlesque offering with the exception of Nonette's regular vaudeville act. The vaudeville portion of the bill was below par. Reno, who seems to be trying to do Joe Jackson's pantomime act was the opener.

He doesn't get half the laughs he should out of the situation which made Joe Jackson.

The Royal Pekin Troupe followed. Their tricks with bowls of water and goldfish were so poorly handled that the audience knew exactly what to expect and where they were hidden. The contortionist in this act got the applause and deserved it. Ed Warren and Charles O'Brien in acrobatic dancing worked hard to get their laughs. They finished fair.

Jule Bernard and Florence Schart in the old act "The Tale of an Overcoat," although billed in the second spot were on

the fourth. They got little applause. It took Nonette with her infectious smile, her violin, and her selections of songs, to bring the patrons to life. She received encore after encore and could have stayed on indefinitely. R. E. R.

WENGER TO PRODUCE

The John Wenger Productions, Inc., is being organized for the purpose of putting on miniature musical comedies and ballet shows such as are shown at the larger Broadway motion picture houses, the shows to be operated on the unit system, and on a booking basis that will give each attraction about forty weeks in moving picture theatres in the United States and Canada.

John Wenger, considered one of the foremost scenic artists in America, who will head the organization, will hold the office of scenic director and costume designer. He is also well versed in the art of lighting effects and his work is well known on Broadway.

Louis Silvers, composer and musical director, will be director of music for the new company.

Sammy Lee, will be dance and ballet director. He is best known for the vaudeville act on the Keith time, "Sammy Lee and Lady Friends."

Arthur Lyons, theatrical manager and producer of many shows, will be business manager for the new corporation.

Julius Kendler and Monroe Goldstein, lawyers, of 1540 Broadway, will be the executive directors. According to Mr. Goldstein, the organization will also cover the legitimate, musical comedy, and vaudeville field, but will specialize in unit musical comedy and ballet shows for standard motion picture houses. The real assets being the abilities of those concerned in the enterprise, they will finance the project themselves.

It is the intention, said Mr. Goldstein, of the organizers to start with six miniature musical comedies, lasting from twenty to twenty-five minutes. Motion picture theatre owners who have been communicated with, declared that such an organization would fill a long felt want, as their present method of production was too expensive.

LEHMAN AND KLING CLOSE

Lehman and Kling closed with the stock company at the Park Theatre, Saturday night. They will go with a production.

MAJESTIC (CHICAGO)

Despite an afternoon during which it rained all the time, the inclement weather seemed to serve for increased patronage, rather than to keep people away, for the house was packed at the Sunday matinee performance.

The Humberto Brothers opened the show with the customary routine of acrobatic and tumbling work, doing stunts which made them neither better nor worse than the thousands of such acts in vaudeville.

Earle and Edwards almost stopped the show in the second spot, with their own songs and chatter. They use a ukelele to accompany their singing, which they do in good voices.

Micheline and Trujillo didn't do quite so well, despite the fact that their work had some really exceptional bits in their routines. They offer Spanish dances and songs, and the dance work of one in particular was very good.

Jack Lipton found it easy to please in the fourth spot with his songs and imitations of various musical instruments. The latter included the banjo, saxophone, and clarinet. He's an entertaining chap, and will find the general going easy.

Mary Maxfield and Golson were a comedy hit from start to finish with a clever line of nonsense which drew laughs mainly because of the "nut" delivery of Miss Maxfield. A snappy delivery of "Toot, Toot Tootsie" planted their finish solidly.

The Seven Brown Girls compose an orchestra which plays everything from jazz to opera, and plays it well. Each girl is given a chance to do a solo, in which her particular instrument is featured. We'd suggest that the cornetist try to avoid the twists and wiggles which she now uses when playing, for they only detract, unpleasantly from the merits of her work and that of the others.

The comedy hit of the show was scored by a blackface team, Lloyd and Goode. Their comedy songs are very funny, and they do a great line of soft-shoe dancing.

The Six Harlequins closed the show with one of the best acrobatic, tumbling and hand-balancing acts we've seen in a long time.

The Werner Amoros Trio, and Hyams and Evans, were not present at the matinee performance.

"DAFFY DILL" CLOSING NOV. 4

Frank Tinney, in the musical comedy, "Daffy Dill," will terminate his metropolitan engagement on November 4, and will open his road tour at the Shubert Theatre, Philadelphia, Monday, November 6.

KITTY DONER

SISTER ROSE and BROTHER TED

EDDIE FITZGERALD AT PIANO

THIS WEEK, RIVERSIDE

THE TED WESTON BOOKING AGENCY

HARRY CODARE, Gen. Mgr.

234 WEST 46th STREET
NEW YORK CITY

OPPOSITE N. V. A. CLUB

PHONE. BRYANT 7919

Booking Vaudeville, Tabloids, Musical Comedy, Clubs, Societies, Stock and Repertoire.

PEOPLE IN ALL BRANCHES OF THE THEATRICAL
BUSINESS SHOULD REGISTER AT THIS OFFICE.

Nothing too big, nothing too small. We book and engage people for all branches of the theatrical profession.

PRIVATE REHEARSAL HALLS WITH DRESSING ROOMS TO LET. Stage Dancing Taught.

Tabloid People and Chorus Girls Always Wanted

Notice. This office can be reached at all hours, day and night, by phone.

Managers in Pennsylvania and New York States take notice—A New Big Tabloid Circuit. Write in for terms.

"FAITHFUL HEART" INTERESTING

STAMFORD, Conn., Oct. 8.—"The Faithful Heart," Monckton Hoffs new play, which is in a prologue, two acts and an epilogue, which was presented here on Thursday night, is a very interesting problem play which has enough action and comedy relief to lift it above the category of "problem play." Produced by Max Marcin and Frederick Stanhope, with an unusually capable cast of players, "The Faithful Heart" ranks high among the plays which have been seen in Stamford this year.

Tom Nesbit plays the leading rôle, that of Lieut. Col. Waverly Anglo, who gives up his ambitions and the woman he loves in order to give a fair chance to a daughter born out of wedlock, of whose existence he had been unaware until she was a young lady. He is assisted by Flora Sheffield, Daisy Belmore, Herbert Belmore, Lionel Pape, Paci Ripple, Charles Romano, George Thorpe, Peter Carpenter and Daisy Markham.

The greater part of the action of the play takes place after the demobilization of the English Army. Anglo, with a wonderful career ahead of him, a position of social prominence and a woman who loves him, is suddenly confronted with the knowledge that he has an illegitimate daughter living. Recognizing the claim his child has, Anglo becomes the skipper of a tramp steamer, giving up all his opportunities, and his sweetheart, knowing that she would otherwise be socially ostracized, gives him up.

The piece opened in New York at the Broadhurst on Tuesday night.

"SWIFTY" COMING IN

"Swiftly," the new John C. Tonkey and Walter Percival play will open at the Playhouse on Tuesday night of next week.

DARL MacBOYLE
EXCLUSIVE MATERIAL OF EVERY
DESCRIPTION
For Recognized Performers Only
116 West 46th Street New York
Phone Bryant 2464
"IF IT ISN'T RIGHT I MAKE IT RIGHT"

"VAUDEVILLE GAMBOLS" READY

E. L. Gamble has written another book of vaudeville material which is being published by T. S. Denison & Co., of Chicago, Ill. The new book is entitled "Vaudeville Gambols."

Mr. Gamble has written a series of books of vaudeville acts, published by various firms, and in addition to the acts in book form has a number of acts written by him that are being done in vaudeville.

WARFIELD OPENS DEC. 21

David Warfield's long-awaited-for appearance as "Shylock" has been announced for the evening of December 21 at the Lyceum Theatre by David Belasco, who placed the piece in rehearsal last Monday.

Ernest Gross has designed the settings for Mr. Belasco's production of "The Merchant of Venice," and the costumes are from designs of Percy McQuoid.

The supporting cast will include Mary Servoss, Philip Merivale, A. E. Anson, Ian MacLaren, Walter Percival, Herbert Grimwood, Albert Bruning, Reginald Goode, Herbert Ranson, Fuller Mellish and others.

Norman J. O'Neill, who composed the incidental music for "Mary Rose," has performed a similar service for the Belasco-Warfield production.

MUTUAL SHOW CAST CHANGES

Low Redelsheimer announces the changes in several of the casts of shows on the Mutual Circuit. Harry Seyon takes the place of Jack Alton with the "Pell Mell," Billy Cochran replaces Al Barton with the "Broadway Belles," Dot Leighton will close with the same show, Bessie Carrett takes her place.

Charles Collins and Irish Billy Lewis replace Frank Flynn and Sam Lewis and Leona Fox replaces Irene Holliday with the "Baby Bears."

EDDIE GORDON IN REVUE

LONDON, Oct. 9.—Eddie Gordon, who toured Canada and part of the United States with the Harry Tate Company last season, is now touring England in the "Giggles" revue.

The TAYLOR XX

is now
\$75

A good buy before—a better one now



At the new low price there is no better or more serviceable trunk made. The fact that many XX theatrical trunks have seen over twenty years of constant service is rather conclusive proof of durability.

As your co-worker LEON ERROL says, "they have served me for over twenty years, I have put them to the most severe test—and they stand up. Consequently I'm strong for TAYLOR TRUNKS."

Iron bands, strongest veneer, more than a thousand rivets make the XX strong.

Before you buy find out why the TAYLOR XX is best

See it at 210 West 44th St., New York

28 East Randolph St., Chicago

or write our factory, 678 No. Halsted St., Chicago

Taylor's

The Oldest Manufacturer of Theatrical Trunks in America.

ESTELLE (ARAB) NACK

TOE DANCING SOUBRETTE WITH JOE HURTIG'S BIG WONDER SHOW
COLUMBIA, NEW YORK, THIS WEEK—EMPIRE, BROOKLYN, NEXT WEEK. Direction—MAURICE CAIN

STARS OF BURLESQUE

If You
Want to
Hear
BLUES
See

FRANCES MEADOWS

AT
THE
MOULIN
ROUGE
CHICAGO

INGENUE

GLADYS JACKSON

LENA DALY
AND
BROADWAY
BREVITIES

PRIMA
DONNA

BERNICE LA BARR

LENA DALEY
AND
BROADWAY
BREVITIES

CROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

BEST
DRESSED
STRAIGHT
MAN IN
BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND
DANCING INGENUE
PECK AND KOLB'S
NEW SHOW—HIPPIITY HOP

OMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
PECK AND KOLB'S
FOLLIES AND SCANDALS

PRIMA
DONNA

ALICE CARMEN

SIM WILLIAMS'
RADIO GIRLS
THANKS TO
SIM WILLIAMS AND
BILLY GILBERT

PRIMA
DONNA

NELL VERNON

At Liberty
Address Clipper,
1658 B'way, New York

LILLIAN
AND
ANNA

MORETTE SISTERS

MUSICAL BABIES
SECOND SEASON
WITH
BILLY WATSON'S
BEEF TRUST

SPECIALTY
DANCER
CO-FEATURE

C-L-E-O-R-A

SIM WILLIAMS
RADIO GIRLS
DIRECTION
LOU REDELSHEIMER

ECCENTRIC AND
CHARACTER
COMEDIAN

BILLY WALLACE

BILLY K. WELLS'
BUBBLE
BUBBLE

A
R
T

Powers and Perry

N
I
E
R
E

SEE WHAT
THE CLIPPER,
BILLBOARD AND
TELEGRAPH
SAID

WITH
JAZZ BABIES

Germaine
and
Annetta
soubrette and
ingenue

LA PIERRE SISTERS

doing
French singing
specialty with
Town
Scandals

GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

ESTELLE POWELL

Singing—The Blues—with Cain and Davenport's "Mimic World"

Columbia Circuit

BERT AND PAULINE HALL
PACEMAKERS

Direction
LOU REDELSHEIMER

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

Buster Sanborn

SOUBRETTE

RUNAWAY GIRLS, MUTUAL CIRCUIT



FIRST NEW YORK APPEARANCE

DEZSO RETTER

"THE MAN WITH A MILLION LAUGHS"

PLAYING FOR THE B. F. KEITH'S CIRCUIT EXCLUSIVELY

Managers Cordially Invited to See This
Laughing Novelty
Direction—PAUL DURAND

DEZSO RETTER
THE MAN WHO WRESTLES WITH HIMSELF

Oct. 2—B. F. KEITH'S BUSHWICK
" 9— " " " RIVERSIDE
" 16— " " " ALHAMBRA
" 23— " " " ROYAL
" 30— " " " 81st THEATRE
Nov. 6— " " " ORPHEUM
OPEN FOR PRODUCTIONS

VAUDEVILLE BILLS

(Continued from page 21)

Howard—Hightower & Jones—Ross & Mayne.
BRADFORD, PA.
(Second Half)—Brent Hayes—Dayton & Palmer
—Tom & D. Ward—Klown Revue.

BROCKTON, MASS.
Strand—Geo. & L. Garden—Bender & Armstrong—Al. & J. Creighton—Leona Hall's Revue.

CAMBRIDGE, MASS.
Central Square (Second Half)—Wyoming Duo—Kennedy & Kramer—Muller & Stanley.

CANTON, O.
Dunedin & Play—Gautier's Toy Shop—Marc McDermott Co.—Evans & Wilson—Mel Klee—Fridkin & Rhoda.

CHESTER, PA.
Adgement (Second Half)—Gordon & Rice—Russell & Devitt—Eddie Miller Co.—White, Black & Useless—Thirty Pink Toes.

CLARKSBURG, W. VA.
(Second Half)—Leah Lewis Co.—Chas. Rogers Co.—Salle & Robless—The Weak Spot.

EASTON, PA.
Able (Second Half)—Kelly & Brown—Lew Hawkins—Wm. Edmunds Co.—The Diamonds—Max Ford's Review.

ELMIRA, N. Y.
(Second Half)—De Alma—Mack & Salle—J. C. Mack Co.—Stillwell & Fraser—Verobelle & Virginia.

FAIRMONT, W. VA.
(Second Half)—Vacca—Three McAdams—Kennedy—Kulaluhl Hawaiians.

FALL RIVER, MASS.
Empire (First Half)—Naynon's Birds—Boothey & Everdeen—Mason & Gwynne—B. & J. Creighton—Kafka & Stanley. (Second Half)—Great Johnson—Stephens & King—Saxton & Farrell—Biglow & Clinton—Mary McKay & Sisters.

FITCHBURG, MASS.
Cummings (Second Half)—The Braminos—Boothey & Everdeen—Loney Haskell—Phina & Picks—Sampson & Douglas—Josephine Amaro Co.

GERMANTOWN, PA.
Homer Romaine—Bradbury & Sully—The Son Dodger—Lyons & Yosco—Cartmel & Harris—Jos. Darcy—Klass, Mannie & Class.

GLOVERSVILLE, N. Y.
(Second Half)—Burke & Betty—Texas Comedy Four—Kanezawa Japs.

GREENSBURG, PA.
(Second Half)—Paul & W. LaVar—Walmsley & Keating—Princess Nai Tai Tai—William Sisto—Denno Sisters, Thibault Cody.

HARRISBURG, PA.
(Second Half)—Harry Bentell—Black & O'Donnell—Circumstantial Evidence—Holland & Oden—Bowers, Walters & Croker.

HAZELTON, PA.
(Second Half)—Pauline & Ray—Jennings & Melba—Harry Krane—Morton Jewell Troupe.

HOBOKEN, N. J.
(Second Half)—Ovando Sisters—Hal Johnson Co.—Fields & Flatow—Joe Laurie, Jr.—Tim & Kitty O'Meera.

HOLYOKE, MASS.
(Second Half)—Lillian Morton—Thank You, Doctor—Thornton & King—Wat's Your Name?

ITHACA, N. Y.
(Second Half)—Ardelle Bros.—Awkward Age—Morgan & Moran—Danny Dugan Co.

JERSEY CITY, N. J.
State (Second Half)—La Dora & Beekman—Jack Joyce—Jennings & Downey—Billy Sharp's Revue.

LANCASTER, PA.
Ritz (Second Half)—Paul Hill Co.—Rae E. Ball & Bro.—Morrisey & Young—Polly Moran.

LAWRENCE, MASS.
(Second Half)—Ruth Goodwin—Tune & Steps.

LEWISTON, ME.
Bruch & Thurston—Barrett & Farnum—Jones & Sylvester—Juliette Dika—Jim Felix.

LYNN, MASS.
Music Hall (Second Half)—Daly & Berlew—Princess Winona—Russell & Thomas—Randall & Marston—John Blundy Co.

LONG BRANCH, N. J.
(Second Half)—Officer Hyman—Stephens & Holister—Big City Four—Goslar & Lushy.

LYNN, MASS.
Olympia (Second Half)—Kafka & Stanley—Boudini & Bernard—Handers & Millies.

MANCHESTER, N. H.
Palace (Second Half)—Ross & Ross—Ed & M. Teeny—Richard Kean Co.—F. & T. Hayden—Parisian Trio.

MEADSBURG, PA.
(Second Half)—Carmen Eccelle—Kennedy & Davies—Reilly & Rogers—Burray Bennett—Crisp Sisters & Boys.

MIDDLETOWN, CONN.
(Second Half)—Frank Work Co.—Blanchette & Devere.

MONTREAL, CAN.
Princeton Five—Baggett & Sheldon—Dance Fantasies—Dillon & Milton—Newell & Most—Leipsig.

MORRISTOWN, N. J.
(Second Half)—Frank Wilson—Besser & Irwin—Foxworth & Francis—Caviar Four.

NEW BEDFORD, MASS.
Olympia (Second Half)—Hosi & Ossie—Marshall Montgomery—Charles Irwin—Eva Shirley & Orchestra.

NEW BRITAIN, CONN.
(Second Half)—Ferris & Linn—A. & H. Langdon.

NEW BRUNSWICK, N. J.
(Second Half)—Mella & Bruin—Jack Golde—Alexander Sisters Co.—Haynes & Beck—Morton Jewell Co.

NEW LONDON, CONN.
(Second Half)—DeDios Circus—Dore Sisters—Veterans of Variety.

NO. ADAMS, MASS.
(Second Half)—Jahl & George—Carlton & Tate—Mason & Gwynne—The New Doctor.

NEWPORT, R. I.
(Second Half)—Naynon's Birds—Dewitt & Robinson—Ed Blondell Co.—Mora & Reckless Duo.

NORWICH, CONN.
(Second Half)—Adonis—Dane, Morton & Vane—Young & Wheeler—Lehr & Kennedy—Girile & Dandies.

ONEONTA, N. Y.
(Second Half)—Dashington's Dogs—Mae Sheerer—Stone & Francis—The Drug Clerk.

PASSAIC, N. J.
(Second Half)—Gray Sisters—George Davis—Hats Off—Menekel & Lytel—Smiles.

PATERSON, N. J.
(Second Half)—Reban & Mack—Mabel Burke Co.—Allman & Howard.

PHILADELPHIA, PA.
Wm. Penn (Second Half)—Mattylee Lippard Co.—Jas. Clemons Co.—Cooper & Ricardo—Heckert, Barrett & Co.—Syncopated Five.

PITTSBURGH AND JOHNSTOWN
Hiram on the Farm—Morris & Shaw—Syncopated Seven.

PITTSBURGH AND JOHNSTOWN
Profiteering—Max Zimmer—Brady & Mahoney—Crichtie & Dancer—Wilbur & Adams.

JOHNSTOWN AND PITTSBURGH
Payton & Ward—Harry White—Fred LaReine Co.—Anderson & Graves—Miss Ioleen.

PITTSBURGH, PA.
Howard Nichols—Bohemian Six—Eadie & Ramsden—Adams & Morin—Dawson Sisters Co.—John Geirge—Visser Trio.

PITTSFIELD, MASS.
(Second Half)—Flying Henrys—May Duke & Vincent—Gunther & Romaine—Bert Stoddard.

PROVIDENCE, R. I.
E. F. Albee—Van Horn & Inez—Jos. Diskay—Rice & Werner—Redmond & Wells—O'Donnell & Blair—Walters & Walters—Bessie Barriscale—Duffy & Sweeney—Cevene Troupe.

QUEBEC, CAN.
Auditorium—Columbia & Victor—Marcelle Follett—J. & Dickey Bird—Margot & Fred Onri.

READING, PA.
(Second Half)—Winton Bros.—Sophie & H. Everett—Creations—Taylor & Hobbe—Margot Waldron Co.—Briscoe & Raub.

ROCKVILLE CENTER, N. Y.
(Second Half)—Geo. W. Moore—Ryan & Ryan—Finlay & Hill—Hazel Green Co.

SARATOGA, N. Y.
(Second Half)—Fern, Bigelow & King—Fisher & Hurst—Ruloff & Elton.

SHENANDOAH, PA.
(Second Half)—Novelty Perettos—Adams & Robinson—Overholt & Young—Grace Hallie De Beers Co.

SO. NORWALK, CONN.
(Second Half)—J. & H. Shields—Cass & Weston—Just Girls—Murphy & Luckmar—Yho Japs.

STAMFORD, CONN.
(Second Half)—Hughes & Moore—Sarah Padden Co.—Mamao & Lake—Fifty Miles from Broadway.

STEBENVILLE, O.
(Second Half)—Lord & Ritchie—Day Fitch Minstrels.

SYRACUSE, N. Y.
Proctor's (Second Half)—Stanley & Hughes—Morton & Brown—Fern & Marie—Luckey & Harris—The Speeders.

TRENTON, N. J.
Capitol (Second Half)—Horlick & Harrison—Doral Blair Co.—The Show Off—Meehan & Newman—Melodyland.

UTICA, N. Y.
(Second Half)—Castleton & Mack—Faber & Barnett—Neil McKinley.

WASHINGTON, D. C.
Keith's—Max Sovereign—Jewell & Rita—Ted Lorraine—Patricia—Hostock's—Riding School—Eddie Foy & Family—Marino & Martin—Local Jazz Band.

WHEELING, W. VA.
(Second Half)—Drew & Valli—Western Days—King & Irwin—Henodde Troupe.

WHITE PLAINS, N. Y.
(Second Half)—Tote Hamer Co.—Girl in Moon—Ackland & Moe—Mabel McCane.

WILMINGTON, DEL.
Aldine (Second Half)—Stanley & Dorman—Jeannette Childs—The Sirens—Kramer & Griffin—Doctor Shop—N. & J. Farnum.

YORK, PA.
Opera House (Second Half)—Sultan—Exposition Jubilee Four—Manning & Hall—Shone & Squire—Kavanaugh Everett Co.

YOUNGSTOWN, O.
(Second Half)—Shelby Trio—Claire Vincent Co.—A Timely Review.

ATLANTA AND BIRMINGHAM
Nelson & Barry Boys—Green & Myra—Along Broadway—Harry Johnson—The Rickards.

BIRMINGHAM AND ATLANTA
Wolford & Bogard—Maureen Englin—Keene & Williams—Al Shayne—Seven Honey Boys.

SHREVEPORT, LA.
Valdare & Cook—Billy Single Clifford—Pietro—Clara Howard—Rule & O'Brien.

NEW ORLEANS AND MOBILE
Mankin—Inez Hanley—Johnny's New Car—Sully & Thomas—Elly & Co.

MOBILE AND NEW ORLEANS
Arthur & Peggy—Anna Francis—Octavia Handworth & Co.—Noble & Brooks—Evelyn Phillips & Co.

NASHVILLE AND LOUISVILLE
Hazel Moran—Lee & Man—Perrone & Oliver—Quixy Four—Rialto & Lamont.

LOUISVILLE AND NASHVILLE
The Le Volos—Margaret Ford—Maker & Redford—Black Face Eddie Ross—McCartone & Marone.

SAVANNAH AND JACKSONVILLE
Ryan, Weber & Ryan—Peggy Carhart—Herbert Ashley & Co.—Willie Solar—Toney & George Co.

JACKSONVILLE AND SAVANNAH, FLA.
Trennle Trio—Lionie Nace—Silver, Duval & Kirby—McGrath & Deeds—Babb, Carroll & Syrell.

TAMPA AND ST. PETERSBURG, FLA.
Krayone Radio Co.—Princeton & Watson—Cook & Oatman—Chung Hwa Four—Samaroff & Sonia.

CHARLESTON AND COLUMBIA, S. C.
Three Hamill Sisters—Willie Smith—Rudell & Dunigan—Elkins, Fay & Elkins—Sankus & Silvers.

CHARLESTON, S. C.
(Second Half)—Grace Ayer & Brother—Cook & Rosevere—Foster & Rae—Wilson Brothers—Sig Franz Troupe.

RICHMOND AND NORFOLK
Canary Opera—Fred Hughes & Co.—Carson & Willard—Venetian Five.

NORFOLK AND RICHMOND
Fred & Margie Dale—Mme. Arnal—Macart & Gradford.

ROANOKE AND CHARLOTTE
Selbini & Albert—Arthur Lloyd—Quinn Brothers & Smith—Sharkey, Roth & Hewitt—Ethel Gilmore & Girls.

CHARLOTTE AND ROANOKE
Ann Gray—Walters & Gold—Ruby Raymond Trio—Roger Gray & Co.—Harvard, Winifred & Bruce.

CHICAGO KEITH OFFICE
Week of October 16, 1922
CINCINNATI, O.

Palace—Erford's Oddities—Kimball & Goman—Gorman Bros.—Songs & Scenes—Laurel Lee—The Sheik.

(Continued on page 27)



For—RHINESTONES—See
the builders of the "Diamond Girl Scene" in "Fading Show." Also the star curtain at Fulton Theatre, THE LITTLEJOHNS, 228 W. 46th Street, New York.



MISS DORE

DAVE and DORE

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

HAIL COLUMBIA!

LOOK WHO'S HERE

JIMMIE JAMES

WANTS TO HEAR FROM BURLESK PRODUCING COMEDIANS, PRIMMA DONNAS, INGENUE, SINGING AND DANCING SOUBRETTE, CHORUS GIRLS.

People who have worked for me before, write.

Hope It Is for Our Mutual Benefit.

WILL OPEN ABOUT NOV. 1

JIMMIE JAMES

GAYETY THEATRE, BALTIMORE, MD.

JACQUE WILSON

INGENUE

JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

HAVE YOUR CARD IN THIS DEPARTMENT!

Frank Mallahan

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

DOLLY LEWIS

SOUBRETTE

SMILES AND KISSES

ART MAYFIELD

JUVENILE AND CHARACTERS

BROADWAY BELLES

GLADYS DELMAR

and BOYS

In a syncopated review with a dash of youth and versatility.

LEO ARCH AND VEDA LORETTA

IN TEN MINUTES OF SINGING AND ACROBATIC DANCING

LOEW CIRCUIT

ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps

JOHN QUIGLEY THEATRICAL AGENCY, INC.

184 Boylston St., Boston, Mass.

AN
ARTISTE
OF NOTE

EDITH LA MOND

WITH
JOE HURTIG'S
"STEP ON IT"



KOVACS AND GOLDNER

The wizards of the piano and the violin virtuoso, after a brilliant 2-year concert tour, playing the principal European cities with the greatest conductors and orchestras in Europe, these two girls were such a tremendous success that Mr. Albee booked them direct for a 35-week tour on the B. F. Keith Circuit. This Week, Riverside, N. Y. Next Week, Oct. 16, B. F. Keith's 81st St., and will be seen shortly at B. F. Keith's Palace, N. Y.

H. E. (HAPPY) RAY

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

PRINCESS LIVINGSTON

SOUBRETTE

SMILES AND KISSES

NEW TO
BURLESQUE
BUT
WATCH
ME GROW

JACK CARLSON

JUVENILE

WITH
SMILES
AND
KISSES

EUGENIA DAILEY TWINS EVELINE

Doing singing and dancing specialty with Frances Farr and her Pacemakers

SERVICE
SCENIC
STUDIO

DROP CURTAINS—CYCLORAMAS
of all the latest designs and newest materials
made by experts at reasonable prices. Rental
basis if desired. Estimate cheerfully given.
Phone Bryant 6882 244 W. 46th St., N. Y. C.

SERVICEABLE
SILK
SCENERY

DOMAN AND STANLEY

IN
A DROP FOR LIFE
KEITH VAUDEVILLE

DROP CURTAINS, CYCLORAMAS,
STAGE SETTINGS OF EVERY DESCRIPTION IN ANILINE DYES AND WATER COLORS.

ALSO SILKS, SATINES, VELVETS and "NOVELTY" MATERIALS

ETAMINE DROPS — APPLIQUE SETS FOR
Vaudeville Acts, Complete Revues,
Productions and Theatres

"Quality Work" — "Economy Prices"

FAVORABLE FIRST IMPRESSIONS

NOVELTY SCENIC STUDIO

"SERVICE THAT IS DEPENDABLE"

220 WEST 46th STREET

Phone: BRYANT 6517

NEW YORK CITY

CARL LAMONT

Wishes to announce to his many friends in the musical and theatrical profession of his connection with

Sherman, Clay & Co.

Other offices

New York, 56 West 45th St., Dick Powers, Mgr.;
Detroit, Hotel Griswald Bldg., Lou Kennedy, Mgr.
Minneapolis, Loeb Arcade, Roland Johnson, Mgr.
Seattle, 3rd Ave. at Pine, Clyde Freeman, Mgr.
Los Angeles, 316 Superba Theater Bldg., Leonard Van Berg, Mgr.

Sherman, Clay & Co.

as General Professional Manager
608 Pantages Bldg., San Francisco

Have you heard "The Sneak" and "I Wish I Knew"?

VAUDEVILLE BILLS

(Continued from page 25)

CLEVELAND, OHIO

Hippodrome—Willie Bros.—The Halkings—Martini & Maximilian—The Leightons—Renard & West—Cantwell & Walker—Small's Revue.

DAYTON, O.

Keith's (First Half)—De Voe & Dayton—Seamon Conrad Co.—Harriet Rempel Co.—Miss America. (Second Half)—Miss America—Frank, Ethel Halls—Robt. H. Hodge Co.—Natalie Harrison.

DETROIT, MICH.

La Salle—Yokohama Boys—Seymour & Jeanette—Walt Percival Co.—Will & Mary Rogers—Neal Abel. (Second Half)—De Voe & Dayton—Seamon Conrad Co.—Chas. Keating Co.

EVANSVILLE, IND.

Victory—Burton & Hall—Russell's Minstrels—Farber & Jackson—Casting Campbells. (Second Half)—Glencoe Sisters—Bogart & Nelson—Zeleya.

FT. WAYNE, IND.

Palace—Musical Hunters—Jason & Harrigan—Ferguson & Sunderland—Chas. Keating Co. (Second Half)—Denyle, Don & E.—Firman & Oldsmith—Singing Three—Toyland.

FLINT, MICH.

Palace—Chas. & Helen Polly—Davis & Bradner—Fred Lewis—Donna Darling. (Second Half)—Yokohama Boys—Billy Doss, Gerber Revue.

HUNTINGTON, W. VA.

Huntington—Jason & Harrigan—Nelson's Patience.

INDIANAPOLIS, IND.

Palace—Three Lees—Hager & Goodwin—Follis Sisters—Val & Gamble Co.—Ed Janis Revue.

KOKOMO, IND.

Strand—O'Malley & Maxfield—Joe & Elsie Farrell—Five Balliotts. (Second Half)—Bolinger & Reynolds—Seymour & Jeanette—Leo Haley.

KALAMAZOO, MICH.

Regent—Gabby Bros.—Chadwick & Taylor—De Noyer & Danie—Geo. & May Le Fevre. (Second Half)—Frances & Scott—Delmore & Moore—Fred Lewis—Jonas Hawaiians.

LEXINGTON, KY.

Ben Ali—Frank & Ethel Halls—Robt. Hodge Co.—Bert Howard—Natalie Harrison—Stars of Record. (Second Half)—Jas. McCurdy Co.—Little Billy.

LOUISVILLE, KY.

National—Mankin—Inez Hanley—Johnny's New Car—Elly—Babe & Tom Payne. (Second Half)—Cook & Valdare—Pietro—Clara Howard—Rule & O'Brien—Harriet Rempel Co.—Stranded.

LANSING, MICH.

Regent—Yokohama Boys—Firman & Oldsmith—Billy Doss—Gerber Revue. (Second Half)—Chadwick & Taylor—Grew & Gates—Pearce & Dunn—Warner Amors Three.

MUSKEGON, MICH.

Regent—Werner Amors Three—Pearce & Dunn—Jonas Hawaiians. (Second Half)—Gabby Bros., Savoy & Capps—Walter Percival Co.

NASHVILLE, TENN.

Princess—Cook & Valdare—Pietro—Clara Howard—Rule & O'Brien. (Second Half)—Mankin—Inez Hawley—Johnny's New Car—Sully & Thomas—Elly.

PADUCAH, KY.

Orpheum—Glencoe Sisters—Glanville & Sanders—Jas. McCurdy—Stranded. (Second Half)—E. J. Alexander—"Oh My Goodness"—John Neff—Four Erretos.

RICHMOND, IND.

Murray—Bolinger & Reynolds—Bogart & Nelson—Patience—Three Little Maids. (Second Half)—Jas. & E. Farrell—Chas. Oleott—Casting Campbells.

SAGINAW, MICH.

Jeffers—Strand—Tyler & St. Claire—Grew & Gates—Savoy & Capps—Knight & Knave. (Second Half)—Chas. & H. Polly—Davis & Bradner—Will & Mary Rogers—Geo. & May Le Fevre.

MARCUS LOEW CIRCUIT

Week of October 16, 1922

NEW YORK CITY

American—Ullis & Lee—Stanley & Wilson Sisters—Tillyou & Rogers—Sunbeam Follies—Grant Gardner—Nellie King & Tommy Gordon—Clark & O'Neill—Bassett & Bailey. (Second Half)—Bertinos—North & Kellar—Saila Bros.—Mason & Bailey—Up-Town & Down—Chad & Montel Huber—Little Lord Robert—Frank Mullane.

State—Frenar, Baggott & Frenar—Mammy—Klass & Brilliant—Helene Davis & Co.—Ryan & Lee—Camio Dancers. (Second Half)—Maurice & Girle—Calvin & O'Connor—Saxi Holtsworth & Co.—Ryan & Lee—Rader LaVelle Trio.

Victoria—Franchini Bros.—Henry & Adelaide—Eddie Clark & Co.—Permaine & Shelly—Little Cinderella. (Second Half)—LaToy Bros.—Helene Davis & Co.—Fred Gray & Co.—Ralph Whitehead.

Avenue B—Olga & Nichols—Challis & Lambert—The Great Kermis—Weston & Eline—Blum Bros. (Second Half)—Franchini Bros.—Alton & Allen—When We Grow Up—Wm. Dick—Cameo Revue.

Boulevard—Edwards & Allen—Morris & Townes—Maleta Bonconi & Co.—Frank Mullane—Fred LaReine & Co. (Second Half)—Bassett & Bailey—Challis & Lambert—McCormack & Irving—Permaine & Shelly—Sheffel's Revue.

Orpheum—Harry LeMore & Co.—Brennan & Wynne—Headliners—Browning & Davis—Dance Dreams. (Second Half)—Manillos—Murphy & Long—Billy Nolte & Co.—American Comedy Four—Little Cinderella.

Lincoln Square—Maurice & Girle—Murphy & Long—When We Grow Up—Hughes & Pam—Sheffel's Revue. (Second Half)—Frenar, Baggott & Frenar—Brennan & Wynne—Geo. Alexander & Co.—Hart, Wagner & Ellis—Wm. O'Clare & Girls. Delancey St.—Saila Bros.—Chad & Monte Huber—Calvin & O'Connor—Billy Nolte & Co.—Tower & Darrell—Jazz Jubilee. (Second Half)—Ben. Franklin & Co.—Henry & Adelaide—Norton & Wilson—Maleta Bonconi & Co.—Tillyou & Rogers—Fred LaReine & Co.

Greeley Sq.—Paula—Ubert Carlton—Money Is Money. (Second Half)—Chas. Wiley—Wardell & Latoste—Tom McKee & Co.—Tower & Darrell—Primrose Minstrels.

National—Downey & Claridge—Wardell & La Coste—Little Lord Robert—American Comedy Four—Up-Town & Down. (Second Half)—Blum Bros.—Molino & Wallace—Headliners—Austin & Delaney—Wyatt's Lads & Lassies.

(Continued on page 29)

WHERE TO STOP

HOTEL GEORGE

121-123-125 SIXTH STREET

PITTSBURGH, PA.

SPECIAL RATES TO PERFORMERS
HIGH CLASS CABARET

NEW JACKSON HOTEL

CHICAGO, ILLS.

Jack Seigel, Prop.—Bob. McKee, Mgr.

HOME FOR BURLESQUERS

WHEN IN DETROIT
STOP AT

THE METROPOLE

Under New Management

Catering to the BURLESQUE FOLKS

HARRY HART CLOSING

Harry Hart will close with the "Social Maid" at the Orpheum, Paterson, next week. He is going to do a double in vaudeville with Miss Rubini formerly of the team of Rubini and Rosa.

"YANKEE PRINCESS" FOR CHICAGO

CHICAGO, Oct. 7.—The Colonial Theatre already has made plans for next Spring and Summer. "The Yankee Princess" will begin its Chicago engagement next Easter. The production is now in New York.



The Boulevard— the Stage of Life

I. Miller—the largest maker of Theatrical Shoes in the World—has earned this preference because of his subtle ability to foretell the Vogue. But the Boulevard requires the same correctness of Style—and who better than I. Miller can provide it?

I. MILLER

Broadway at Forty-Sixth Street

Open Until 9 p. m.

In Chicago—State Street at Monroe

LEADERS' SIGN OF MUCH VALUE

In last week's CLIPPER mention was made of the sign used by Maurie Sherman at the Randolph Cafe, Chicago, which allowed the dancers and patrons to know what song the orchestra was playing, the sign reading "Maurie Sherman and his orchestra now featuring" with a blank space left underneath for the name of the number. The advantage of a sign of this kind to the audience is acknowledged, but orchestra men have been slow to realize the possibilities.

Patrons going into a restaurant to dance do not always know the name of the orchestra and will not always take the trouble to find out. By using a sign of this kind the name of the orchestra is always before the public and the proprietor must allow the sign to remain as it is of service to his patrons. It is granted that the dancers like to know the names of the numbers to which they are dancing, so that a sign of this kind, or something similar, serves a real want. It is also known that an orchestra seldom remains at one place for any considerable length of time so that a sign showing the name of the combination will serve to establish a following, and a following is what makes an orchestra leader's reputation and puts additional money in his pocket.

Vincent Lopez, at the Hotel Pennsylvania, has what is known as a "Song-title-o-graph" whereby the names of the various songs being played are automatically fed into a box containing a projecting machine which flashes onto an opaque glass the slogan "Vincent Lopez' Pennsylvania Orchestra Now Playing"—and the name of the song.

In Montreal, at the Venetian Gardens, Simone Martucci is using a stereopticon machine with slides, which he feeds by hand and which flashes the name of the song and the orchestra to the walls, ceiling or any part of the house, attracting the attention of the patrons and being somewhat of a novelty.

Other orchestras are fast falling into line, for they are seeing the value of an announcement of this kind both to themselves and to the publisher, not to mention the dance patrons.

MARTUCCI AT THE ALLEN

Simone Martucci, who received somewhat of an ovation when he returned to Venetian Gardens, Montreal, a few weeks ago, has just completed an engagement at the Allen Theatre, Montreal. The Allen is the moving picture palace of Montreal and Martucci and his orchestra was headlined along with the picture. This has happened at the Allen very seldom. Martucci's offering was very well received and he has received overtures to play at other local theatres which he is considering.

RAY MILLER IN BUFFALO

Ray Miller and his orchestra, after closing their vaudeville engagement in New Jersey last week, were booked in Buffalo, where they will play a week before opening their engagement at the Hotel Addison, Detroit.

Miller has been engaged for six weeks at the Addison and will in all probability appear in local vaudeville simultaneously as he has several offers pending.

HAPPY SIX TOURING

Yerkes' Happy Six have just concluded the second week of their twenty-one week tour through the middle Atlantic states, at present playing through Pennsylvania and New York.

ORCHESTRA NEWS

STODDARD AT SHANLEY'S

Harry Stoddard and his orchestra at Shanley's is featuring "Fondly," a song of his own composition. Stoddard is now in the fourth week of his engagement at Shanley's and is making preparations for a vaudeville opening at an early date, to be co-incidental with his engagement at Shanley's. Jos. B. Franklin is personal representative for the orchestra.

Stoddard has hit upon a new idea in the way of playing numbers by request. Cards are distributed to each table and any one wishing a particular number may write the name of it on the card and have it taken to Stoddard, who will pay it.

FINLAY AT BROADWAY

The Allyn-Findlay Orchestra, led by Jack Allyn and managed by Hal Findlay, is playing this week at the Broadway Theatre. There are at present three girls in the combination, but it is understood that this is their last week and that they will be replaced next week by male musicians.

All of the special arrangements are by Jack Allyn, formerly a member of Geer's Musical Ten, one in particular, an Ultra Modern Melody, being spectacular from a musical standpoint although falling flat as a piece of vaudeville entertainment.

RAYMOND FOR VAUDEVILLE

Joe Raymond, who with his orchestra, has been appearing at the Little Club for the past season, will be heard in vaudeville for the next few weeks as the Little Club will be temporarily closed while undergoing repairs.

Raymond has been appearing with Aunt Jemima for the last two weeks, having added two men to his combination. The act is going well and Raymond will probably continue with it after returning to the Little Club, playing both engagements at the same time.

RAPP AT CHASE HOTEL

Barney Rapp, in the second week of his engagement at the Chase Hotel, St. Louis, is winning new friends daily. Rapp was booked at the Chase by Paul Whiteman, Inc., for three weeks with three months to follow and options at three months intervals after that. Whiteman, Inc., has already been notified that the management of the Chase intends to exercise their options.

COLLEGIANS AT PALAIS ROYAL

Paul Whiteman's Collegians, under the direction of Bob Causer, is playing the 9-10 session at the Palais Royal, while the Whiteman orchestra is at the Globe playing in George White's "Scandals."

SPECHT FEATURES SONG

The Paul Specht orchestras, the "Criterions" and the "Frisco Syncopators," are featuring "Human Hearts," the latest fox-trot ballad, at prominent hotels in London, England.

USES NOVEL ARRANGEMENT

Mal Hallett, at Roseland, under the direction of Dody and Morris, is using several new and novel arrangements, which he is trying out at Roseland, preparatory to opening in vaudeville.

STRICKLAND A WITNESS

Charles Strickland, leader of the orchestra which recently completed a summer's engagement at Paradise, formerly Reisenweber's, was the first witness called in the action of the government against the management of Reisenweber's attempting to close up the 58th Street cabaret as a public nuisance. One of the first questions asked of Strickland was "What is champagne?" He gave a more or less technical description of this well-known beverage which left the onlookers cold.

When asked whether he had ever tasted it and could remember what it was like Strickland replied that he had and could, remarking that he had once had a "Champagne cup." When asked for a description of this ambrosia Strickland launched into such a graphic elucidation of a champagne cup that everyone in the court felt miserable, thinking of the days when it could be procured.

Both sides finally rested, Strickland testifying, among others, that he had never seen any liquor sold at Reisenweber's, or Paradise, as it is now called. At the time of going to press decision was reserved.

YERKES FLOTILLA SCORES

Yerkes S. S. Flotilla Orchestra which opened last Saturday, October 7, at the Missouri Theatre, St. Louis, Mo., stopped the show for ten minutes at the opening performance and was forced to take several encores.

This orchestra was first organized to go into Dr. Harris' S. S. Flotilla restaurant and after playing there for a season went to Feltmann's, Coney Island, where they played all summer. They have been making several records for the Columbia and were said to be slated to open in a restaurant or supper club on Broadway, where they were to be the feature, the cafe to be known as "The Night Boat." This is temporarily in abeyance. They will return from the west in a few weeks to be seen as a headline vaudeville act.

CARR IN VAUDEVILLE

Jimmy Carr and his orchestra continue as a vaudeville drawing card in Philadelphia. Carr, who originally was booked for two weeks on the Sablosky time is still playing in local vaudeville houses, this week playing two houses at the same time.

Besides this Carr is appearing nightly at the Cafe des Beaux Arts.

RUSSO BACK IN DETROIT

Dan Russo and his Oriole Terrace Orchestra is back in Detroit. They have just concluded several weeks of local vaudeville and will soon go into a new cafe which is being opened especially for them.

HYDE TO TOUR

Alec Hyde and his orchestra, which closed several weeks ago at Atlantic City, has been rehearsing regularly since then and will shortly be seen on tour, probably through the southern states.

SAXI HOLSWORTH HAS ACT

Saxi Holsworth, last seen in vaudeville with Roscoe Ails, is now doing a new act with Vera Burt and four musicians.

ARCADIANS OPEN ON OCT. 24

Paul Whiteman's Arcadians, under the direction of Al Mitchell will not open at Arcadia, Providence, R. I., until October 24. They were originally scheduled to open there on October 16 but Mitchell and his combination have been going so well on the road that Whiteman, Inc., has been forced to extend his road dates and to cancel the Providence opening.

The combination Mitchell is using is identical in instrumentation to the Paul Whiteman Palais Royal Orchestra and on the opening night, next Tuesday, Whiteman himself will be at the Arcadia to conduct the orchestra.

SIGNED FOR RICHMOND

The Ryall-Wendt Dance Combination has been engaged for the season at the Richmond Hotel, Richmond, Va. This is a five piece combination, playing for the cabaret attractions as well as the dancing.



PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records—and the cost is surprisingly low.

Paul Whiteman Orchestras are also available for Vaudeville work in conjunction with headline acts.

Write or wire for details

PAUL WHITEMAN, Inc.
160 West 45th Street
New York City
Telephone Bryant 8070

America's Leading Orchestras

MEYER DAVIS' MUSIC

"Orchestras Extraordinary"

EXECUTIVE OFFICES

The New Willard Washington, D. C. The Bellevue-Stratford Philadelphia, Pa.

MAL HALLETT

A Dance Combination of Quality and Excellence—At ROSELAND

AND HIS ORCHESTRA

Direction—DODY & MORRIS



"You can't go wrong
With any FEIST song"

The Tune That Sticks

TRICKS

The New Fox Trot Surprise by Zez Confrey Writer of STUMBLING

Very catchy and versatile tune, guaranteed to stick in your mind, and make you want to dance.

SEND FOR YOUR COPY

VAUDEVILLE BILLS

(Continued from page 27)

BROOKLYN

Palace—Jim & Flo Bogard—Cameo Revue—Franchini Bros. (Second Half)—Pitzer & Day—Nellie King & Tommy Gordon—Kee Tom Four—Lucy Gillette & Co.

Warwick—Cameo Revue—Franchini Bros. (Second Half)—Pitzer & Day—Nellie King & Tommy Gordon—Kee Tom Four—Lucy Gillette & Co.

Fulton—Sgt. Ben Franklin & Co.—Pesci Duo—Austin & Delaney—McCormack & Irving—Wyatt's Lads & Lassies. (Second Half)—Paula—Stevens & Laurel—Grant Gardner—Money Is Money.

Gates—Equillo Bros.—Molino & Wallace—Fred Gray & Co.—Hart, Wagner & Ellis—Primrose Minstrels. (Second Half)—Carl & Emma Frabel—Ubert Carlton—Hughes & Pam—Klass & Brilliant—Camia's Revue.

Metropolitan—La Toy Bros.—Norton & Wilson—Geo. Alexander & Co.—Ralph Whitehead—Wm. O'Clare & Girls. (Second Half)—Downey & Claridge—Ellis & Lee—Eddie Clark & Co.—Browning & Davis—Dance Dreams.

BOSTON, MASS.

Orpheum—Gordon, Gille & Gordon—Lee Mason & Co.—Philbrick & DeVoe—Kimberley & Page—Race & Edge—Bits & Pieces.

BALTIMORE, MD.

Hippodrome—Ergotti & Herman—Warman & Mack—Frey & Rogers—Keating & Ross—Stepping Around.

BUFFALO, N. Y.

State—Russell & Hayes—Phil Adams & Co.—Adler & Dunbar—Tarsan.

DAYTON, O.

Dayton—Mack & Brantley—Mardo & Rome—Armstrong & Gilbert Sisters—Roebber & Gold—Bits of Dance Hits.

HOBOKEN, N. J.

Loew—Lou & Grace Harvey—Fields & Hamington—Archer & Belford—Morley Sisters—Road to Vaudeville. (Second Half)—Bowman & Gibson—Arabian Nightmare—Dobbs, Clark & Dare.

LONDON, ONT.

Loew—Lindsay & Mason—Reeder & Armstrong—Zobedie Revue. (Second Half)—Roma Duo—Mack & Dean—Quinn & Caverly.

MONTREAL, CAN.

Loew—Theodore Trio—Fletcher & Pasquale—Lillian Steele & Co.—Barton & Sparling—Mamie Smith & Jazz Band.

NEWARK, N. J.

Loew—Turner Bros.—Monte & Lyons—Betty Wake Up—Fields & Fink—Clay Crouch & Co.

OTTAWA, ONT.

State—La Belge Duo—Miller, Packer & Sels—Gordon & Healy—Criterion Four—Mme. Du Barry & Co.

PROVIDENCE, R. I.

Emery—"You'd Be Surprised." (Second Half)—Stanley & Attre—McKenzie & Bankard—Mysterious Will—Eddie Lambert & Co.—Hite, Redow Revue.

SPRINGFIELD, MASS.

Broadway—Stanley & Attre—McKenzie & Bankard—Mysterious Will—Eddie Lambert—Hite, Redow Revue. (Second Half)—"You'd Be Surprised."

TORONTO, ONT.

Loew—Cliff Bailey Duo—Nick & Gladys Verga—Carl & Inez—Senna & Stevens—Mabel Blondell Revue.

WASHINGTON, D. C.

Loew—Reo & Helmar—Ray & Helen Walser—Hazel Haslam & Co.—Fox & Britt—At the Party.

WESTERN VAUDEVILLE

Week of October 16, 1922

CHICAGO, ILL.

Majestic—Bell & Eva—Hayden, Goodwin & Rowe—Waldron & Winslow—Hugh Johnston—Walter Fischer & Co.—Four of Us—Bobby McLean—K. T. Kuma & Co.—Original Three Regals. Lincoln—Drisco & Earl—Farnell & Florence—Ethel Parker & Co.—Shireen. (Second Half)—McKinley Sisters—Buddy Walton—Shireen. Kedzie—McRae & Clegg—Monroe & Mae—Hugh Clark—Echoes of Scotland—Six Harlequins. (Second Half)—Kelly & Kosy—Dore's Celebrities—Chic Supreme.

American—Gus Erdman—Fitzgerald & Carroll—Henry Catalano & Co. (Second Half)—Summer Eve—Farnell & Florence.

ABERDEEN, S. D.

Orpheum—Nalo & Rizzo—Daley & Burch.

BLOOMINGTON, ILL.

Majestic—Coy Herndon—Casson & Klem—Skelly & Helt Revue. (Second Half)—Frank Westphal & Band.

CEDAR RAPIDS, IOWA

Majestic—Al & Mabel Joy—Duval & Simonds—Bernivcl Bros. & Co.—Four Readings. (Second Half)—Selbini & Grovini—Lillian Gonne & Co.—Bob Ferns & Co.—Roy La Pearl—Norris' Springtime Frolics.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Belle & Wood—Joseph Regan & Alberta Curllas—Harvey, Heney & Grace—Frank Wilcox & Co.—Jimmy Savo & Co.—Hubert Dyer & Co.

DAVENPORT, IOWA

Columbia (Second Half)—Duval & Symonds—Mrs. Eva Fay—Jack Osterman—Vernivcl Bros.

DUBUQUE, IOWA

Majestic—Mrs. Eva Fay—Jack Osterman—Bob Ferns & Co.—Whitfield & Ireland—Norris' Springtime Frolics.

ELGIN, ILL.

Rialto—Margret & Morrell—Lillian Gonne & Co.—Roy La Pearl. (Second Half)—Degnon & Clifton.

GALESBURG, ILL.

Orpheum—El Rey Sisters—Seattle Harmony Kings. (Second Half)—Sealo—Blue Bird Revue.

CROOKSTON, MINN.

Grand—Nalo & Rizzo—Daley & Burch.

FARGO, N. D.

Grand—Nalo & Rizzo—Daley & Burch. (Second Half)—Michon Bros.—Brown, Gardner & Trahan.

GRAND FORKS, N. D.

Orpheum—Michon Bros.—Brown, Gardner & Trahan. (Second Half)—Jane Garnett—De Lorto & Barry.

GRAND ISLAND, NEB.

Majestic—Royal Sidneys—Hazard & Oakes—Rigdon Dancers. (Second Half)—Al Lester & Co.—Mumford & Stanley.

GREEN BAY, WIS.

Orpheum—An Artist's Dream.

JOLIET, ILL.

Orpheum—Shriner & Fittsimmons—Mme. Doree's Celebrities. (Second Half)—Driscoll, Long & Hughes—Zeck & Randolph—A Miniature Revue.

JOPLIN, MO.

Electric—Hill & Quinell—Burnum. (Second Half)—Villani & Villani—Cleveland & Dowry.

KANSAS CITY, MO.

Electric—McNally—Cleveland & Dowry—Four Musical Lunds—Mumford & Stanley—Pickard's Seals. (Second Half)—Fliske & Fallon—Murray & Lane—Larry Comer—Seven Solis Bros.

Main Street—Broslus & Brown—Frances & Marsell—Walzer & Dyer—Sherlock Sisters & Clinton—Barclay & Chain—The Manicure Shop.

LEAVENWORTH, KAN.

Orpheum—Bixley & Lerner—Murray & Lane—Larry Comer—Seven Solis Bros.

LINCOLN, NEB.

Liberty—Royal Sidneys—Arthur De Voy & Co.—Ray & Edna Tracy—Rigdon Dancers. (Second Half)—Maxon & Morris—Edmunds & Lillian—Carl Rossini & Co.—Worth & Willing—Melnotte Duo.

MADISON, WIS.

Orpheum—Bell & Gray—Dougal & Leary—Nancy Boyer & Co.—Chas. Wilson—Geo. Lovett & Co. (Second Half)—Georgia Howard—Dunlay & Merrill—The Volunteers.

MILWAUKEE, WIS.

Majestic—Humberto Bros.—Capman & Capman—Douglas Graves & Co.—Three White Kohns—Seven Brown Girls—Chiz Clark—The Wonder Girl.

MINNEAPOLIS, MINN.

Seventh Street—Lloyd Nevada & Co.—Hamlin & Mack—"Let's Go"—Hayes & Fields—Pantheon Singers—Bobby Henshaw—Althea Lucas & Co.

NORFOLK, NEB.

New Grand—Ray & Edna Tracy—Russell Van Fossen & Co. (Second Half)—De Onzo & Co.—Cortelli & Dowd—Cornell & Faye Sisters.

OMAHA, NEB.

Empress—Cornell & Faye Sisters—Al Lester & Co.—Worth & Willing—Melnotte Duo. (Second Half)—Hazard & Oakes—Arthur De Voy & Co.

PEORIA, ILL.

Orpheum—Kinzo—Zeck & Randolph—Harry Rose—Frank Westphal & Band. (Second Half)—Casson & Klem—Harry Rose—Skelly & Helt Revue.

QUINCY, ILL.

Orpheum—Sealo—Blue Bird Revue. (Second Half)—El Rey Sisters—Seattle Harmony Kings.

RACINE, WIS.

Rialto—Fries & Wilson—Six Harlequins—Dave Manley—Bravo, Michelina & Trujillo—Schepp's Comedy Circus.

REDFIELD, S. D.

Lyric—De Onzo & Co.—Mabel Harper—De Maria Quintette.

ST. JOE, MO.

Electric—Maidie De Long—Ja Da Trio. (Second Half)—Rigdon Dancers—Jerry & Gene—Pickard's Seals.

ST. LOUIS, MO.

Rialto—Harvey, Heney & Grace—The Brazilian Heiress—Don C. Alfonso Zelaya—Four Erretos.

L. J. K. HEIL Says:

Each issue of MADISON'S BUDGET has sold bigger than the one before because each has been better than the one before. The best is MADISON'S BUDGET No. 18, which contains an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Price ONE DOLLAR. Send orders to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1002 Third Avenue, New York.

(Second Half)—Sherman, Van & Hyman—Roscoe Ails & Band—Weber Girls.

Grand—Grant & Wallace—Gordon & Delmar—Josephine Worth & Co.—Lyle & Virginia—Maxfield & Golsen—Jack Levy & Cromwell Sisters—Lloyd & Goode—Beckwith's African Lions.

Columbia—E. T. Alexander—Kingston & Ebner—Bobby Jackson & Co.—Eddie Hill—Lamont Trio. (Second Half)—McNally—Weber & Elliott—Four Musical Lunds—Barber & Jackson—International Seven.

SIoux CITY, IOWA

Orpheum—Three Daniole Sisters—Farrell Taylor Trio—Murray Kissen & Co.—Carl Rosini & Co.—Spencer & Williams—The Gellis. (Second Half)—Bird Cabaret—Bernard & Garry—Burke & Durkin—Paul Decker & Co.—Signor Friscoe.

SIoux FALLS, S. D.

Orpheum (Second Half)—Kennedy & Nelson—Mabel Harper—Whitfield & Ireland—De Maria Quintette.

SOUTH BEND, IND.

Orpheum—Driscoll, Long & Hughes—Bravo, Michelina & Brujillo—Leo Haley—Sternad's Midgets. (Second Half)—Monroe & Mae—Margaret & Murrell—Sternad's Midgets.

(Continued on page 30)

JUST OUT McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bit he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 8 contains the following gilt-edge, up-to-date comedy material:

- 21 SCREAMING MONOLOGUES. Each one a positive hit.
- 12 SCARING ACTS for two males. Each act an applause winner.
- 11 ORIGINAL ACTS for male and female. They'll make good on any bill.
- 39 SURE-FIRE PARODIES on all of Broadway's latest song hits.
- GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.
- ROOF-LIFTING FEMALE ACT. This act is a 24 hour, sure-fire hit.
- BATTLES QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
- 4 CHARACTER COMEDY SKETCH. A scream from start to finish.
- 9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
- 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
- GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
- HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
- BESESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 8 is only one dollar per copy; or will send you BULLETINS Nos. 7 and 8 for \$1.50, with money back guarantee.

WM. McNALLY

81 E. 125th St., New York

"SCOTTI" GOWNS, HATS, COSTUMES RENTALS TO THE PROFESSION (VIOLET STUART)

220 West 46th St. New York City
Bryant 19518

CRISFIELD, MD.

October 29-30-31, November 1-2-3-4

Day and Night

Everything Open. Concessions—in Central Park, where all parades will end and all exercises held—\$4.00 front foot. Biggest affair ever held on the Eastern Shore Peninsula. Concessions and shows get your reservations quick. Let us know what you have, how many feet you want and enclose a deposit of 50% if you want to be booked. Absolutely no attractions allowed in the city except in Central Park. Would like to book a few High-Class Free Attractions. City Decorators please write. Everything now open but will close fast, write at once.

OLD HOME WEEK COMMITTEE

Crisfield, Maryland

OLD HOME WEEK

DEATHS

MARIE LLOYD, popular English music hall artist, died in London, October 7th, after a short illness, following a cold.

Miss Lloyd was born in 1870, and at 14 began singing and playing minor roles in English music halls where she soon won popularity. At the age of 16 she was married to Percy Courtenay, a London clerk, with whom she lived for a short time. Later she married Aleck Harley, with whom she lived but for a short time. In 1913 Miss Lloyd had contracts calling for a ten months' stage tour of the United States. Difficulty was encountered on her arrival in America when the immigration authorities learned that the singer was accompanied by Bernard Dillon. They were finally told that they could enter the country to fulfill their contract.

On December 6, 1913, Harley was still in London and various reports regarding Miss Lloyd and Dillon were to the effect that they were married in Chicago, while still another is that they married in Portland, Ore., in 1914. While fulfilling contracts in Vancouver, B. C., Miss Lloyd became angered at a criticism of her act and songs which appeared in the Vancouver *World* and going to the private office of Louis D. Taylor, the editor and manager, she horsewhipped him. In February of 1914, further trouble was experienced by the vaudeville team when they tried to enter the United States again. On January 22, 1921, after varied experiences, Marie Lloyd was the first woman called to serve on a jury in a London divorce court. She is survived by her husband, Bernard Dillon, who was at her bedside when she died.

JOHN L. FLATOW, eccentric character comedian and old time minstrel man, died October 3rd, in Washington, D. C.

Mr. Flatow was in the theatrical profession for over forty years and starred in many productions. Among his vehicles were "The Gypsy Girl," "The Great Train Robbery," "Foxy Grandpa," "Queen of the White Slaves," "Tennessee Toss," and "Sal the Circus Gal."

He was also well known as one of the oldest of the minstrel and circus men. With his wife, he composed the team of Flatow and Dunn, in vaudeville sketches and were known as the "Premiers of Ethiopian Art," and were the original white cake-walkers of America. Mr. Flatow was affiliated with the F. A. M., No. 330, of New York City; B. P. O. E., No. 15, of Washington, D. C., and the Knights of Pythias of that city.

Burial took place at Kingston, N. Y., in the Mt. Repose Cemetery. A widow and three children survive him.

VAUDEVILLE BILLS

SPRINGFIELD, MO.
Electric—Villani & Villani—Mowatt & Mullen. (Second Half)—Hill & Quinnell—Burnum?

SPRINGFIELD, ILL.
Majestic—Belle & Wood—Fagg & White—Emerson & Baldwin—Frank Wilcox & Co.—Sherman, Van & Hyman. (Second Half)—Lambert—Jim & Gladys—Hilfoyle—Ottile Corday & Co.—Six Hassans.

TERRE HAUTE, IND.
Hippodrome—Rogan & Curless—Jim & Gladys Gillette—La Benicia—Jimmy Sava & Co.—Lillian Jewell—Faulkner. (Second Half)—Eddie Hill—Brazilian Heiress—Echoes of Scotland—Emerson & Baldwin.

TOPEKA, KAN.
Novelty—Fiske & Fallon—Murray & Lane—Larry Comer—Seven Soils Bros. (Second Half)—Royal Sidneys—Ja Da Trio—Four Ishikawa Bros.

WABERTOWN, S. D.
Colonial—Mabel Harper & Co.—Cortelli & Dowd—De Maria Quintette.

PANTAGES CIRCUIT

MINNEAPOLIS
Alexander Bros. & Evelyn—Maude Earle—Ridiculous Rico—Ben Turpin—Britt Wood—Blake's Mules.

WINNIPEG
Weldons—Ruddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

REGINA AND SASKATOON
Lillian's Dogs—Farrell & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

TRAVEL
Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LeGrobs—DeMichelle Bros.—Four Ortors.

SPOKANE
Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigeletto Brothers.

SEATTLE
James & Etta Mitchell—Mills & Miller—Casler & Beasley—Twins—Rising Generation—Saussman & Sloan—Prosper & Merritt.

VANCOUVER, B. C.
Selma Brantz—Briere & King—Clifford Wayne—Klitting's Animals—Sidney S. Styne—Kajiyama.

TACOMA, WASH.
Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

PORTLAND, OREGON
Kitamura Japs—Maybelle Phillips—Pardo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

TRAVEL
Jean & Valjean—Ross & Edwards—Florette Jeoffrie—Fate—Rives & Arnold—Larry Harkins.

SAN FRANCISCO, CAL.
Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

OAKLAND, CAL.
Juggling Nelson—Tyler & Collins—Ross Wyse & Co.—Stepping Some—Page, Hack & Mack.

LOS ANGELES, CAL.

Four Roses—Hudson & Jones—Davis & McCoy—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

SAN DIEGO, CAL.

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

LONG BEACH, CAL.

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Bonnets.

SALT LAKE CITY, UTAH

Page & Green—Fulton & Burt—Al Jennings—Walter Weems—Gallarin Sisters—Delmore & Lee.

OGDEN, UTAH

Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lerner Sisters—Artists in Miniature.

DENVER, COLO.

Crane Sisters—Caledonian Four—Willard Mack—Willard Jarvis—Revue.

COLORADO SPRINGS AND PUEBLO, COLO.
Three Belmonts—Ketch & Wilma—Lou & Jean Archer—Ferry Corvey.

OMAHA, NEB.

Victoria & Dupree—Lyle & Emerson—Brown's Saxophone Sextette—Parish & Peru—Chas. McGood & Co.

SHUBERT VAUDEVILLE

Week of October 15, 1922

Weber & Fields—Newark—Shubert. Plenty of Pep—Baltimore—Academy of Music.

Hello, Miss Radio—Open week. Hello, New York—Washington—Belasco.

Ritz Girls of 19 and 22—Altoona, Pa.—Mishler; Zanesville, O.—Weller; Wheeling, W. Va.—Court. Oh, What a Girl—Pittsburgh—Aldine.

Main Street Follies—Cleveland—State. Funmakers—Chicago—Garrick.

Success—Indianapolis—Park. Echoes of Broadway—Louisville—Shubert.

Rose Girl—Cincinnati—Shubert. Hello, Everybody—St. Louis—Empress.

Carnival of Fun—Kansas City—Shubert. Sam S. Mulligan's Follies—Omaha—Brandels; open last half.

Laughs and Ladies—Minneapolis—New Garrick. Midnight Rounders—St. Paul—New Palace.

Say It with Laughs—Open week. Whirl of New York—Chicago—Englewood.

Troubles of 1922—Toronto, Ont.—Princess. Hollywood Follies—Detroit—Detroit O. H.

Midnite Revels—Buffalo—Criterion. Stolen Sweets—Open week.

Zig Zag—Last half, Bridgeport—Park Theatre. Facts and Figures—New Haven, Conn.—Sam.

S. Shubert; Fall River, Mass.—Bijou. Spice of Life—Boston—Majestic.

Steppin' Around—Hartford, Shubert Grand. Town Talk—New York—Central.

Gimme a Thrill—Jersey City—Central; Union Hill, Lincoln.

As You Were—Brooklyn—Crescent. Follies of 1922—Astoria—Astoria; Boro Park, Brooklyn—Boro Park.

"SMILES AND KISSES" AT THE EMPIRE IS CLEVER SHOW

Fred Strauss has corking fine entertainment in his "Smiles and Kisses." It is fast and is loaded down with plenty of comedy. The book which the programme states is by Fred Binder and Ormsby is called "This and That," and is composed of fast bits that call for laughs.

Binder is the featured comedian and seems faster and funnier than ever. We like his work in this show much better than at any time in past seasons.

Ormsby has changed his character, doing a cross between a "boob" and eccentric, while he is very amusing and entertained the folks out front very well; we like him more as a "tramp"; to us he is much better in the latter role.

William Young is the straight man and handles the part very nicely. He dresses well and is an aggressive "straight."

A neat and natty appearing juvenile is Jack Carlson, who appeared in many scenes. Carlson is new to us and he made a good impression at the Star last Friday night. He did his work well.

Princess Livingston, a shapely young lady, is in most of the bits. In fact she has more to do in the line of talking than any of the women. She not alone give a fine account of herself there, but in her numbers is also seen to an advantage. Her dresses are pretty.

Mona Mayo is also seen to good effect in the bits, her work in several made her stand out. Dolly Lewis, a young and well formed little girl, danced and sang her way into the hearts of the audience. She is a new soubrette in burlesque and will be heard from before long.

In a singing specialty early in the show Young and Mayo gave a good account of themselves. They sang "Home Again Blues" and put it over.

The "punch bowl" bit was given by Ormsby, Carlson, Young and the Misses Livingston, Mayo and Lewis. It proved a good comedy scene.

Binder cleaned up with his specialty. He played the clarinet, which proved him a clever musician, the fine manner he handled this instrument; he also gave several selections on the guitar and finished with a dance. It's a pleasing musical act and has a fine line of humor running through it; the audience like it and showed its appreciation by an outburst of applause.

In the cabaret scene Carlson and Miss Lewis offered a dandy Apache dance, which Binder and Ormsby later burlesque. Their comedy version of the dance was very amusing.

Binder and Miss Mayo had a good comedy scene in a "drunk" bit.

Ormsby and Miss Livingston in a talking and singing specialty were most successful. They handled their lines and situations very well and put their offering over excellently.

Fred Strauss has a fine show in "Smiles and Kisses" for the Mutual Circuit, and one that will draw business into the houses of that circuit.

Sp.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Columbia, Chicago, Oct. 9-14; Star and Garter, Chicago, 16-21.

Big Jamboree—Olympic, Cincinnati, Oct. 9-14; Gayety, Louisville, 16-21.

Billy Watson Beef Trust—Casino, Boston, 9-14; Grand, Worcester, 16-21.

Bon Tons—Empire, Providence, 9-14; Gayety, Boston, 16-21.

Broadway Brevities—Gayety, Minneapolis, 9-14; Gayety, Milwaukee, 16-21.

Broadway Flappers—Star and Garter, 9-14; Empress, Chicago, 16-21.

Bubble Bubble—Cohan's, Newburg, N. Y., 9-11; Rialto, Poughkeepsie, 12-14; Casino, Brooklyn, 16-21.

Chuckles of 1923—Casino, Brooklyn, 9-14; Empire, Newark, 16-21.

Dave Marion's Own Show—Gayety, Milwaukee, 9-14; Columbia, Chicago, 16-21.

Flashlights of 1923—Gayety, Pittsburgh, 9-14; Colonial, Cleveland, 16-21.

Follies of the Day—Open, 9-13; Gayety, Omaha, 14-20.

Frank Finney Revue—Empire, Toledo, 9-14; Lyric, Dayton, O., 16-21.

Folly Town—Armory, Binghamton, 11; Colonial, Utica, 12-14; Gayety, Montreal, Can., 16-21.

Giggles—Grand, Worcester, 9-14; Miners' Bronx, New York, 16-21.

Greenwich Village Revue—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.

Hello Good Times—Gayety, Rochester, 9-14; Lyceum, Ithaca, 16; Lyceum, Elmira, 17; Stone, Binghamton, 18; Colonial, Utica, 19-21.

Sam Howe's Show—Empress, Chicago, 9-14; Gayety, Detroit, 16-21.

Hippity Hop—Penn One Nighters, 9-14; Gayety, Pittsburgh, 16-21.

Jimmie Cooper's Beauty Revue—Lyric, Dayton, 9-14; Olympic, Cincinnati, 16-21.

Keep Smiling—Hurtig & Seamon's, New York, 9-14; Empire, Providence, 16-21.

Knick Knacks—Gayety, Detroit, 9-14; Empire, Toronto, Ont., 16-21.

Let's Go—Gayety, Kansas City, 9-14; open, 16-20; Gayety, Omaha, 21-27.

Maids of America—Gayety, Buffalo, 9-14; Gayety, Rochester, 16-21.

Mimic World—Gayety, Louisville, 9-14; Gayety, St. Louis, 16-21.

Mollie Williams' Show—Empire, Toronto, 9-14; Gayety, Buffalo, 16-21.

Radio Girls—Majestic, Scranton, 9-14; Casino, Philadelphia, 16-21.

Reeve's Show—Miner's, Bronx, New York, 9-14; Newburg, N. Y., 16-18; Poughkeepsie, 19-21.

Rockets—Empire, Brooklyn, 9-14; Majestic, Scranton, 16-21.

Step on It—Colonial, Cleveland, 9-14; Empire, Toledo, O., 16-21.

"Sliding" Billy Watson, Fun Show—Majestic, Jersey City, 9-14; Hurtig & Seamon's, New York, 16-21.

Social Maids—Empire, Newark, 9-14; Orpheum, Paterson, 15-21.

Step Lively Girls—Gayety, St. Louis, 9-14; Gayety, Kansas City, 16-21.

Talk of the Town—Gayety, Boston, 9-14; Columbia, New York, 16-21.

Temptations of 1923—Gayety, Montreal, Can., 9-14; Casino, Boston, 16-21.

Town Scandals—Orpheum, Paterson, N. J., 9-14; Majestic, Jersey City, 16-21.

Wine, Women and Song—Casino, Philadelphia, 9-14; Palace, Baltimore, Md., 16-21.

Wonder Show—Columbia, New York, 9-14; Empire, Brooklyn, 16-21.

Youthful Follies—Gayety, Washington, 9-14; One Nighters, 16-21.

MUTUAL CIRCUIT

Broadway Belles—Star, Brooklyn, 9-14.

Band Box Review—Lay-off, 9-14.

Baby Bears—Majestic, Albany, N. Y., 9-14.

Follies and Scandals—Open, 9-14.

Frances Farr and Her Pacemakers—Bijou, Philadelphia, 9-14.

Georgia Peaches—Plaza, Springfield, Mass., 9-14.

Heads Up—Broadway, Indianapolis, 9-14.

Hello Jake Girls—Lyric, Newark, N. J., 9-14.

Jazz Babies—Folly, Baltimore, Md., 9-14.

Jazz Time Revue—Band Box, Cleveland, O., 9-14.

Kandy Kids—Empire, Cleveland, O., 9-14.

Laffin Thru 1922—Howard, Boston, 9-14.

London Gayety Girls—Lyric, Dayton, O., 9-14.

Lid Lifters—Garden, Buffalo, 9-14.

Mischief Makers—Lay-off, 9-14; Garden, Buffalo, 16-21.

Monte Carlo Girls—Family, Rochester, N. Y., 9-14.

Pel Mel—Open, 9-14; Wilkesbarre, 16-21.

Pepper Pot—Majestic, Wilkesbarre, Pa., 9-14.

Pat White and His Irish Daisies—Olympia, New York, 9-14.

Playmates—Empire, Hoboken, 9-14.

Runaway Girls—Lyceum, Columbus, 9-14.

Smiles and Kisses—Gayety, Brooklyn, 9-14.

CIRCUS ROUTES

Gollmar Brothers—Arkadelphia, Ark., Oct. 11; Texarkana, Ark., 12; Nashville, Ark., 13; Hope, Ark., 14.

Sells-Floto Circus—Bessemer, Ala., Oct. 11; Tuscaloosa, 12; Montgomery, 13; Selma, 14.

Ringling Bros. & Barnum & Bailey Combined—Houston, Texas, Oct. 11; Beaumont, 12; Lafayette, La., 13; Baton Rouge, 14.

DANCING ROOTS CLOSE

The Dancing Roots closed with the "Social Maids" at the Columbia Theatre several weeks ago.

LETTER LIST

LADIES

Bailey, Mrs. E. H.

Bates, Lillian

Bonnestell, Mary

Brandon, Belle

Brooks, Pearl

Chalfonte, Ruby

Charming, Ruth

Gardner, Irene

Gilmore, Pee Wee

Gulvera, Nlan

Hanlon, Mrs. Marion

Harvey, Sadie

Hewelle, Alma

Howard, Kitty

Huff, Virginia

Kaufman, Fannie

Kingston, Lorraine

Knox, Bertha

Locke, Madge

Lorraine, Peggy

Marquise, Belle

GENTLEMEN

All, Ambar

Allen, Frank

Austin, Tex

Benn, Edgar L.

Bowen, Curley

Campbell, Albert

Collins, Milt

De Costa, Leon

Goldsmith, Joe

Gordon, J. J.

Harris, Jack

Hillman, F. E.

Julian, Welfare

Keller, George W.

Kennedy, Jake

Klinger, Joyce

Lewis, Sam

Link, H. P.

Luz, Ernst

Mann, Tom

Mansell, Harry

Mars, Al, Inc.

Meyer, Joe

Miller, Harry

Narcross, Joe

Ornondo, Harry

Relly, W. J.

Villasana, Juan

Walsham, James

Wilson (Altieri & Wilson)

WATTS FOR "FRICASSEE"

James Watts, who was last seen with Rex Storey in "Spice of 1922," has been signed for "The Fantastic Fricassee," now at the Greenwich Village Theatre.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.30
Mats. Thurs. & Sat. 2.30

DAVID BELASCO Presents

Lenore Ulric
as KIKI A Character Study
by Andre Picard

E. F. ALBEE
PresidentJ. J. MURDOCK
General ManagerF. F. PROCTOR
Vice-President**B. F. Keith
Vaudeville Exchange**
(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing W. Dayton Wegfarth

PLAYSFor STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free!
SAMUEL FRENCH, 23 West 38th St., New York**Insure Your Material Against Theft
REGISTER YOUR ACT
SEND IN YOUR MATERIAL**THIS COUPON will be numbered and attached and a certificate will be returned to
you as an acknowledgment, and for future reference. The contribution should be signed
plainly by the person or firm sending the same, and should be endorsed by the stage
manager of the show or of the house where the act is being used, or other witnesses.
Further acknowledgment will be made by the names and numbers being published.
Address your contribution to**The Registry Bureau**

NEW YORK CLIPPER, 1658 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled.....
for Registration.

Name.....

Address.....

CERTIFICATES ISSUED1705—Joe Frank—Material.
1706—Morris Perlman—Lyrics & Music.
1707—Homer Hall—Act.
1708—Frank Mansfield—Act.
1709—Norman J. Theiss—Act.
1710—W. Z. Moll—Lyric.
1711—John P. Prenderville—Act.
1712—Fred and Marjorie Dale—Opening.
1713—H. A. Yerkes—Material.1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
1718—Rich & Cannon—Recitation.
1719—Martell & West—Trick.
1720—C. W. Burcham—Song Poem.
1721—Sweet & Hill—Act.
1722—Harry J. Stutzlen—Musical Comedy.**WIGS WORTH
WHILE****Toupees Make-Up**
Send for Price List
G. SHINDHELM
109 W. 46th St., New York**The HUDSON RIVER
NIGHT LINES****DAILY SAILINGS**From New York Pier 21 North River
(At Canal Street) 6 P. M.
West 12th Street half hour later
(Daylight Saving Time)From Troy 9 P. M. From Albany 9 P. M.
(Daylight Saving Time)Passengers Delivered and baggage checked to all
ports, North, South, East and West.

Express Freight Service Auto Carried

HUDSON NAVIGATION CO.

Middleton S. Burdett, Receiver

Phone 1—Albany Main 4404
New York Canal 9000 Troy 2101**Every Manager and Agent**

SHOULD OWN a copy of

THE JULIUS CAHN-GUS HILL GUIDE
containingAll the Essential Facts of the Show
Business.

20th Edition, Price \$3.00 net—1921

21st Edition Supplement, Price \$1.50 net

—1922. \$4.50 Complete

JULIUS CAHN—GUS HILL GUIDE

Room 207, 701 7th Ave., New York City

ACTSPLAYS, SKETCHES, MINSTRELS WRIT-
TEN. TERMS for a stamp. 23 ACTS,
SKETCHES, MONOLOGUES, PARODIES, \$2.
COMPLETE MINSTREL SHOW, \$5. 3 PARODIES, 3
O'Clock Georgia. Stealing. \$1. VAUDEVILLE GAM-
BOLS CONTAINS 12 COMPLETE VAUDEVILLE ACTS.
HANDSOMELY BOUND IN CLOTH. \$1.25. E. L.
GAMBLE, PLAYWRIGHT, EAST LIVERPOOL, OHIO.**SCENERY**

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

WIGSReal Human Hair Imported: Irish Comedian, Jew, Dutch-
man, Clown, \$1.50 each. Negro, 50c., 75c., \$1.00. Lady wig,
\$2.00. Tights, \$1.20. Hair Mustache or Goatee, 25c. Orange
Hair, p. yard, 25c. SILKOLINE Tights or Shirts, \$2.50
each. Fake Diamond Ring or pin, 25c. Gold Historic Mar-
ring pp., 50c. Paper Hats, 50c. down. Catalog free.
GUS KLIPPERT, 44 Cooper St., New York.

NEVER HAPPENED BEFORE

Bargain Sale of Bal Theatrical Wardrobe Trunks

	Old Price	Cut to
Full size Grey Dreadnaught	\$80.00	\$50.00
Full Size Black Trouper	60.00	37.50
3/4 size Black Trouper	55.00	35.00
Full size Green Trouper Dome Top	60.00	35.00
Full Size Green Trouper Flat Top	55.00	30.00

Get busy. Only about fifty trunks in all.

Have you seen the new 1922 trunks? They are wonderful. Send for catalogue.

WILLIAM BAL COMPANY

141 West 36th St.

Phone Fitz Roy 2068

New York City

**CLIPPER
BUSINESS INDEX****LAWYERS**

P. L. Boyd, 17 No. La Salle St., Chicago.

SCENERY**Kahn & Bouwman Scenic Studio**
155 W. 29th St., N. Y. City. Chelsea 8954.**SCENERY FOR RENT**Amelia Grain, 819 Spring Garden St., Philadel-
phia, Pa.**TENTS**J. C. Goss Co., 10 Atwater St., Detroit, Mich.
Send for Second-hand list.**CENTRAL FIBRE WARDROBE****\$45**Equal to any
\$60 trunk and
guaranteed.**Central Trunk
Factory****SIMONS & CO.**
700 Arch St.
Phila.

Ninety percent of the theatrical profession use

TAYLOR TRUNKSWrite for our theatrical catalogue. **TAYLOR**
TRUNK WORKS, 678 N. Halsted St., Chicago, Ill.**TIGHTS****Silk Opera Hose and
Stockings**

Are Our Specialties

**QUALITY the BEST and PRICES the
LOWEST**Gold and Silver Brocades, Theatrical
Jewelry, Spangles, Etc. Gold and Sil-
ver Trimmings, Wigs, Beards and all
Goods Theatrical. Samples upon request.**J. J. WYLE & BROS., Inc.**(Successors to Siegman and Weil)
18-20 E. 27th St. New York**MONEY WRITING SONGS**A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing Your Songs
before the Public. Lists over 500 Music Deal-
ers—200 Band and Orchestra Leaders. You
need this book, only one of its kind on the
market. Only \$1.99 Postpaid. Money back if
you say so. **UNION MUSIC COMPANY**, 315
East Fifth St., Cincinnati, Ohio.**BERT LEVEY
CIRCUIT
VAUDEVILLE THEATRES**Alcazar Theatre Building
SAN FRANCISCO

Subscribe for the

New York Clipper**LATEST NEWS**

ON ALL

Departments

Reviews

Vaudeville Dates Ahead

RATES \$5.00 per year
\$2.50 for Six Months

Send orders to

CLIPPER CORPORATION, 1658 Broadway, New York